Metalsmith

Winter 88

Volume Eight • Number One • $6

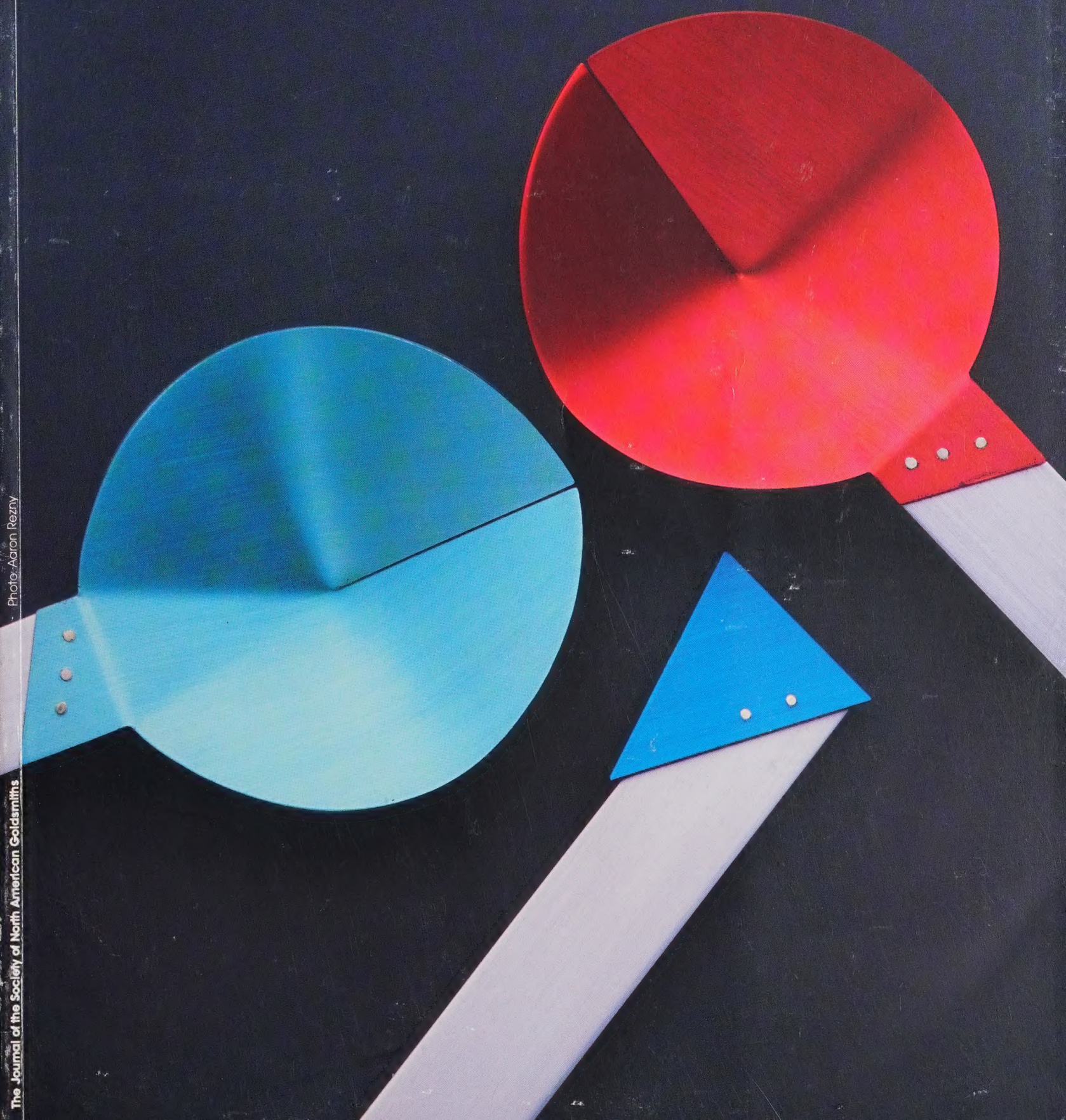


Photo: Aaron Rezny

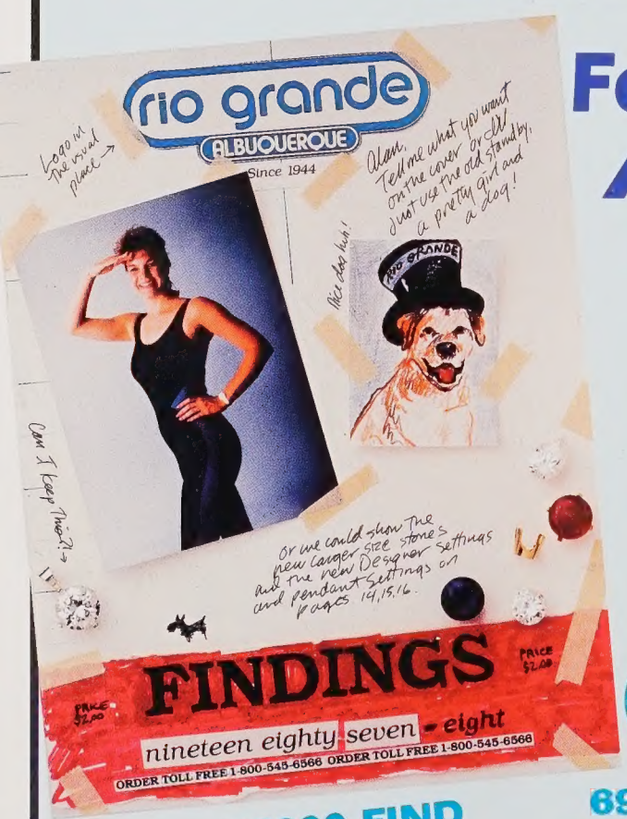
The Journal of the Society of North American Goldsmiths

rio grande

ALBUQUERQUE

TECHNOLOGY FOR THE TRADE

Keep current with the latest innovations in the jewelry trade with Rio Grande Albuquerque catalogs. We're dedicated to keeping the best, most technologically advanced tools and equipment on hand for you. And our findings and gems reflect current trends and beautiful basics. In our catalogs you'll find everything you need to create the jewelry your customers want. Order your FREE Tool or Findings catalog today.



RC000-FIND

For your FREE All Color Catalog

Phone Toll Free 1-800 545-6566

rio grande
ALBUQUERQUE

6901 WASHINGTON N.E.
ALBUQUERQUE, NM 87109

RC000-TOOL

©1987 R.G.A., Inc.

MODERN JEWELRY, 1964-1986:

THE HELEN WILLIAMS DRUTT COLLECTION

ARTISTS:

HANS APPENZELLER
GIAMPAOLO BABETTO
GIJS BAKKER
JAMIE BENNETT
JOAN FRAERMAN BINKLEY
PETER BLODGETT
JOKE BRAKMAN
MARTA BREIS
CAROLINE BROADHEAD
HILARY BROWN
AMY BUCKINGHAM
KARL BUNGERZ
CLAUS BURY
KAI CHAN
PAUL DERREZ
GEORG DOBLER
ROBERT EBENDORF
EVA EISLER
ARLINE FISCH
TERRI LEE FOLTZ-FOX
MAX FROHLICH
ELIZABETH GARRISON
TONI GOESSLER-SNYDER
GARY S. GRIFFIN
SUSAN HAMLET
WILLIAM HARPER
MARIA HEES
JOHANNA HESS-DAHM
ROY A. HEYMANN
THERESE HILBERT
VICTORIA HOWE
DANIELLA KERNER
ALICE H. KLEIN
ESTHER KNOBEL
RENA KOOPMAN
OTTO KÜNZLI
EDWARD DE LARGE
REBEKAH LASKIN
STANLEY LECHTZIN
EMMY VAN LEERSUM
SUSAN S. LLOYD
FRITZ MAIERHOFER
BRUNO MARTINAZZI
MIYÉ MATSUKATA
RICHARD MAWDSLEY
BRUCE METCALF
ROBERT LEE MORRIS
WALTER KELLY MORRIS
ELEANOR MOTY
LOUIS MUELLER
PETER NICZEWSKI
FRANS VAN NIEUWENBORG /MARTIJN WEGMAN
BREON O'CASEY
JOKE VAN OMMEN
PAVEL OPOČENSKÝ
ALBERT PALEY
FRANCESCO PAVAN
RONALD PEARSON
RUUDT PETERS
HIROKO SATO PIJANOWSKI /GENE PIJANOWSKI
DAVID POSTON
ROBIN QUIGLEY
WENDY RAMSHAW
DEBRA RAPOPORT
RICHARD R. REINHARDT
SUZAN REZAC
GERD ROTHMANN
MARJORIE SCHICK
DEGANIT SCHOCKEN
ANN SCOTT
VICKIE L. SEDMAN
HEIKI SEPPA
MIRIAM SHARLIN
HELEN SHIRK
OLAF SKOOGFORS
EMILE SOUPLY
ERIC SPILLER
CAROLINE STRIEB
DAVID TISDALE
TONE VIGELAND
DAVID WATKINS
CLAUDE WESEL
J. FRED WOELL
LAM DE WOLF

EXHIBITION SCHEDULE 1984-1987:

Philadelphia Museum of Art
November 2, 1986-
February 1, 1987

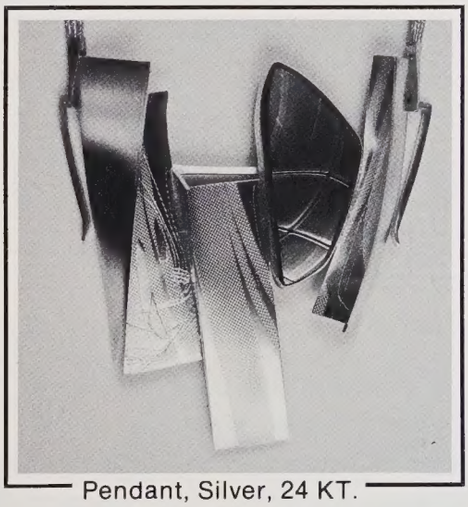
Cleveland Institute of Art
September 5-30, 1986

Honolulu Academy of Arts
January 22-March 9, 1986

The Chateau Dufesne, Montreal Museum of Decorative Arts
November 15, 1984-
February 3, 1985

In Preparation: EXHIBITION SCHEDULE 1988-1990

CONCEPTS



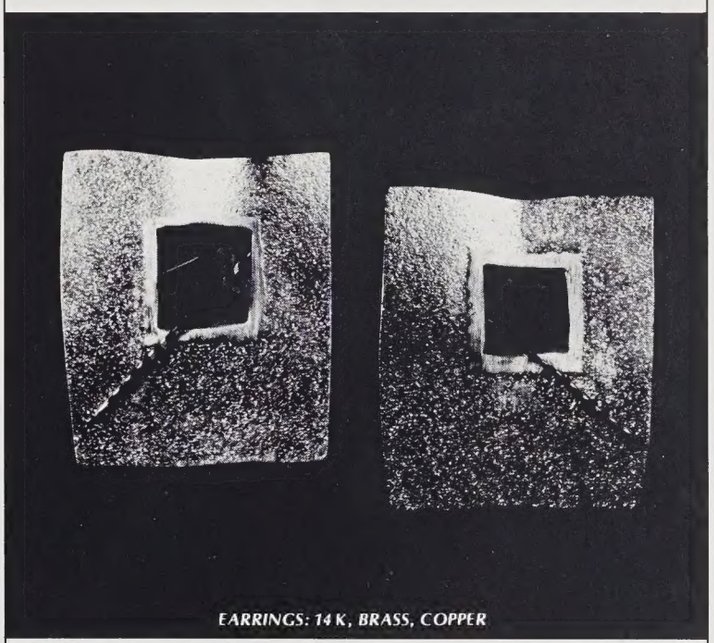
Pendant, Silver, 24 KT.
Gold and glass.

ANN GRUNDLER

Concepts represents award winning designers from the United States and Europe

Sixth and Mission Streets, Carmel, (408) 624-0661
600 Stanford Shopping Center, Inner Circle, Palo Alto, (415) 329-8118

MICKI LIPPE



EARRINGS: 14 K, BRASS, COPPER

ELAINE POTTER
G·A·L·L·E·R·Y

336 HAYES ST., SAN FRANCISCO, CA 94102 (415) 431-8511

ARTWEAR

The following artists are represented by Artwear:

Constance Abernathy
Stephan Allendorf
Atelier Janiye
Whitney Boin
Bob Borter
Cara Croninger
Roz Conway/Hugh O'Donnell
Laurence De Vries
Eva Eisler
Madeleine Faught
Douglas Ferguson
Wally Gilbert
Mary Hayslip
Roy Heymann
Dennis Higgins
Reiko Ishiyama
John Iversen
Gabriella Kiss
Walter Klug
Izabel Lam
Celia Landman
Renee Lewis
Gloria Lomas
Bruce Metcalf
Kazuko Mitsushima
Robert Lee Morris
Ted Muehling
Kristin Moore
Carol Motty
Pavel Opocensky
Kazuko Oshima
Joan Parcher
Marga Praxmarer
Suzan Rezac
Eric Rhein
Jessica Rose
Gabrielle Sanchez
Joseph Sanders
M&J Savitt
Samuel Shaw
Yukihiro Shibata
Kiff Slemmons
Lisa Spiros
Sabine Strobel
Didi Suydam
Takuro
Chie Teratani
Sachiko Uozumi
Steve Vaubel
Tone Vigeland
Takashi Wada

ARTWEAR

456 West Broadway, New York, NY 10012 (212) 673-2000

KYLE LEISTER
BROOCH, 4"x1"
STERLING, FINE SILVER, 14K PINK, YELLOW GOLDS, NICKEL, COPPER, CHRYSTOPRASE TOPAZ, SMOKY QUARTZ

AN EXHIBITION OF RECENT WORK
FEB. 6 - 20

MARDI-JO COHEN
KYLE LEISTER
MAC McCALL
MICHAEL SOLES
JEFF WISE

GALLERY 500
CHURCH & OLD YORK RDS.
ELKINS PARK, PA 19117
215-572-1203

AMERICAN INNOVATION

- Internationally recognized designers and manufacturers of original copyrighted fine gold, platinum, and diamond jewelry.
- Freelance product design and consultation services for the jewelry and tabletop industries.
- Manufacturing, production, and marketing consultants.
- A third generation of contemporary American jewelry and tabletop design.

thomas michaels
designers
22 main street, camden, me 04843 / 1-207-236-2708

Metalsmith

Winter 88 Volume Eight Number One

Cover: David Tisdale, *Serving Spoons* (detail), aluminum, sterling rivets, anodized, fabricated, 10" l. Photo: Aaron Rezny.
Right: Mark Jordan, *Night Vision*, wood, paint, 2" h., 1985. *See page 32*

COLUMNS

Editorial: Conversation 4

Art and Technics
by Tim McCreight 6

Fads and Fallacies
by A Stiletto 10

To Do and Not to See
by Joshua Taylor 12

Letters 42

FEATURES

The Recognized Image: Representation in Contemporary Metals
by Carol Kumata 14

Designing Flatware or Can I Really Eat with These Things?
by John J. Horn 22

Mark Jordan: The Hero with a Thousand Eyes 32

Projects of Exploration: Student Work
by Billie Jean Theide 36

Heat-Induced Web Texture on Anodized Aluminum
by Chuck Evans 40

REVIEWS

What If They Gave A Conference and Nobody Came?
by Donald Friedlich 43

Martha Glenny
by Stephanie Menard 44

Primary Objective: Color
by Catherine Jacobi 45

A Closer Look
by Carole Hanks 45

Friends from the Heart
by Deborah Norton 46

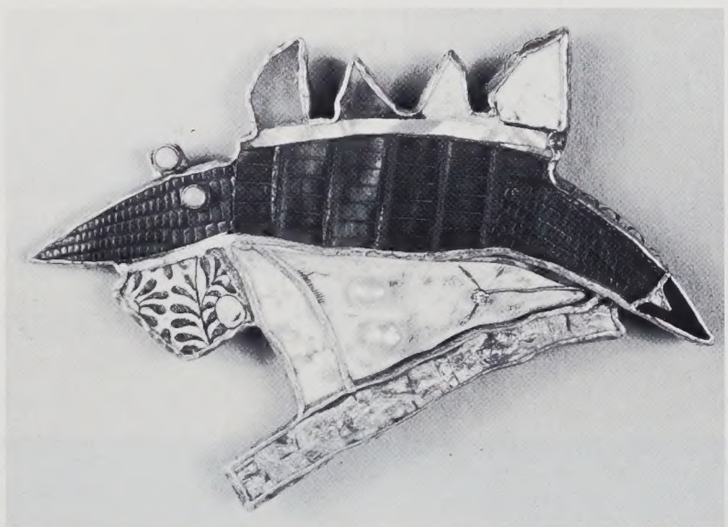
Masterworks/Enamel/87
by Karl J. Moehl 48

Jewelers of America Show
by Betsy Fuller 48

LAM de Wolf
by Michael Dunas 49

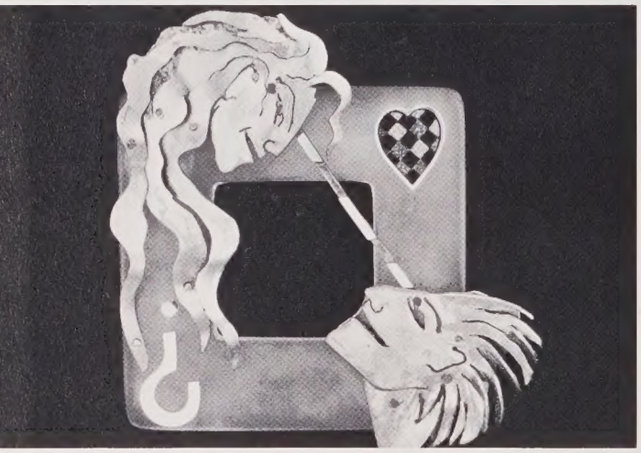
Susan Hamlet
by Christine F. Paulsen 50

Off the Wall, On the Body
by Gretchen Klunder Raber 51



Above: David Tisdale, *Picnic Flatware*, aluminum, sterling rivets, anodized, fabricated, knife: 7½" l.
Photo: Amos Chan, courtesy American Craft Council. *See page 22.*
Right: Lynda Ross, *Primal Urge*, 2½ x 4", 1978, silver, aligator skin, plastics, opals-pearl, diamond shards, enamel.

Conversation



Many people I know romanticize an afternoon in a cafe in a cultural mecca—maybe Paris or Rome—spent endlessly conversing with notable literary or artistic personalities. On the other hand, I rarely hear nowadays of someone who cherishes this same experience at home, in school, at a bar or other similar venue in the company of friends. Conversation for conversation's sake has to a large extent vanished in our culture of social diffidence.

An example of a memorable conversation was presented at the "Conversations" weekend at SUNY, New Paltz this past October by J. Fred Woell, who played a tape of an interview with John Cage, conducted by Connie Goldman for the WHA Wisconsin Public Radio series called "I'm Too Busy to Talk Now: Conversations with American Artists over 70." A segment of the conversation went as follows:

Goldman: There have been many times during your career when people have written and spoken very negatively about your work. They've done everything from laugh at it, to demean it, to say it's worthless.

Cage: A friend of mine refers to my career as chequered . . . or would you call it entirely black . . . (laughter)

Goldman: I guess I want to know what *you'd* call it. I want to know your reaction to their reaction.

Cage: I don't have any reaction. It's their business. I do what I do and then people respond in the way that they do. . . . I do notice that the number of people interested in my work has increased . . .

Goldman: How do you protect yourself from what other people say or the fact that many people now think you're the most important person in American music?

Cage: I don't do it that way. I remain a person who has not done anything and the work that is finished is just work that has its life, which may live and may not. . . . I'm independent of my work. I wish it well, so to speak, but I'm concerned with the work I haven't yet made. I'm not concerned with the work I've finished.

●

I was enthralled and moved by this exchange. Here Goldman pressed Cage into a response to an obvious yet often difficult question—how do you deal with fame—and he replied with the surprising yet exceptionally revealing comment that he didn't consider it at all. This "conversation" exemplifies how spoken exchange of thought and feelings, which does not presume that there are correct questions nor correct answers, can arrive at something larger than the sum of its parts. The full meaning of "fame," a goal sought by so many artists for a variety of reasons, was for me subtley altered, illuminated and consequently enlarged by Cage's response to the question.

Why do so many people shy away from conversation when this form of interaction is so flexible and has the potential to create new insights as well as expand the realm of knowledge and alter the perception of its participants? It is a true democratic process, a nonhierarchical person-to-person relationship—no teacher/student, no master/apprentice, no parent/child. Though rife with freedom, it maintains respect for individual opinion through a cooperative discussion and a mutual vision of moving to a higher level of understanding.

So, why do so many people shy away from conversation? Reasons are easy to come by: the most obvious is that it is just too much trouble, too much effort. Then there is the possibility of being wrong—on the wrong side of an issue, in the minority view. There is the fear of being misunderstood and the fear of making a faux pas that one will regret later. There is the fear of not having the proper skills, not being able to find one's way into the conversation or hold one's own in dialogue. The most insidious reason for nonparticipation is that of *no interest!*, that the subject is boring, outside of one's purview, beneath one's level of intelligence or whatever.

I suppose, in the long run, my advocacy of conversation boils down to the struggle for self-knowing. Conversation for me is a way to test out my ideas and thoughts, to share in and experience another's point of view, to fight the temptations of lazy thinking. While a conversation may not be directly related to a certain task at hand, it allows the mind to open, to expand, to exercise its intellectual and emotional options.

What has this to do with metalsmithing? In his recent critique of today's teaching *The Closing of the American Mind,* Allan Bloom writes: "To be open to knowing, there are certain kinds of things one must know which most people don't want to bother to learn and which appear boring and irrelevant. Even the life of reason is often unappealing; and useless knowledge, i.e., knowledge that is not obviously useful for a career, has no place in the student's vision of the curriculum."

Conversation could be construed as just such "useless" activity for the metalsmith, feeding on the cry, "Let's not talk, let's do!" But such seemingly useless activity has contributed inestimably toward the self-realization of ideas that nurtured Promethean artists like John Cage, whose written testament, by the way, is ironically entitled "Silence."

—SB

Enid Kaplan, *The Conversation,* brooch, 14k, sterling silver, Niobium, acrylic, mylar, 2½ x 2½ x ¼", 1987

Metalsmith

METALSMITH
The Journal of the Society of North American Goldsmiths

Editor/Sarah Bodine
Design Director/Martin Moskof
Designer/George Brady
Designer/Ellen Neishtadt
Proofreader/Jeannine Bradley
Circulation/Bob Mitchell
Contributing Editors
Jamie Bennett, Bruce Metcalf, Tim McCreight , Bernard Bernstein, Robert Cardinale, Elizabeth Skidmore Sasser, C.E. Licka, Deborah Norton
Technical Article Editor/Richard Austin
Advertising/Bob Mitchell
Production Coordinator/Michael Croft

Editorial Advisory Board
Glenda Arentzen, Brigid O'Hanrahan, Gary Griffin, Jamie Bennett

Society of North America Goldsmiths
President/Richard Mawdsley
Past-President/Michael Croft
Secretary-Treasurer/Richard Austin
Board Members/Tim McCreight, Brigid O'Hanrahan, Jamie Bennett, Garret DeRuiter, Lois Betteridge, Samuel Beizer

Metalsmith is published quarterly by the Society of North American Goldsmiths (SNAG), a nonprofit organization, 9421 Hunting Court, Matthews, NC 28105. Annual membership rates, which include a subscription to *Metalsmith:*
$75 for Distinguished Members
$45 for Members and Institutions
$30 for students

Annual subscription to *Metalsmith* (4 issues): $24 United States & Canada; $30 all other countries (surface mail).

Address membership and subscription inquiries to:
Bob Mitchell, SNAG
9421 Hunting Court
Matthews, NC 28105
Telephone (704) 847-3453
Claims for missing issues only accepted if received within four months (USA, Canada, Mexico), elsewhere six months.

Address advertising inquiries to:
Bob Mitchell,
9421 Hunting Court,
Matthews, NC 28105.
Telephone (704) 847-3453.

Contents copyright © SNAG and may not be reproduced in any manner or form without written permission.

ISSN 0270-1146

Second class postage permit at New Haven, CT and additional mailing offices.

Address editorial material to:
Sarah Bodine, Editor
1 Penn Lyle Road
Princeton Junction, NJ 08550
Unsolicited manuscripts and photos will be handled with care, but the magazine assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the trustees of SNAG or the staff of *Metalsmith. Metalsmith* is partially supported by a grant from the National Endowment for the Arts.

Printed and typeset by Eastern Press, New Haven, CT.

To obtain additional copies of *Metalsmith,* write Bob Mitchell
9421 Hunting Court
Matthews, NC 28105
or call (704) 847-3453

Postmaster: Send address changes to **Metalsmith**, 9421 Hunting Court, Matthews, NC 28105

J. COTTER GALLERY

THE GOLD AND SILVERSMITH OF VAIL

234 E. Wall Street/Vail, CO 81657 (303) 476-3131

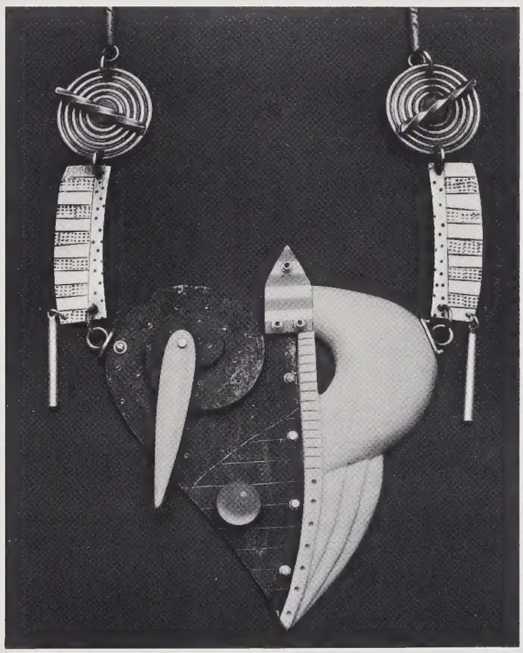
CONTEMPORARY JEWELRY & FINE ART
Since 1970

gallery of american artisanry

PACCHETTO

831 BEACON STREET NEWTON CENTRE MA 02159

617 · 969 · 6627



Thomas Mann, *Spiral Heart Necklace*
Photo Credit: Rob Karosis

THOMAS MANN
February

SWAN GALLERY

132 South 18th Street, Philadelphia, Pennsylvania 19103 215-568-9898

Denise Roberge, *Wedding Bands*, 14 KT with diamonds Photo Credit: Wedding Bands

WEDDING BANDS
Group Exhibition
February

SWAN GALLERY

132 South 18th Street, Philadelphia, Pennsylvania 19103 215-568-9898

ART & TECHNICS

by Tim McCreight

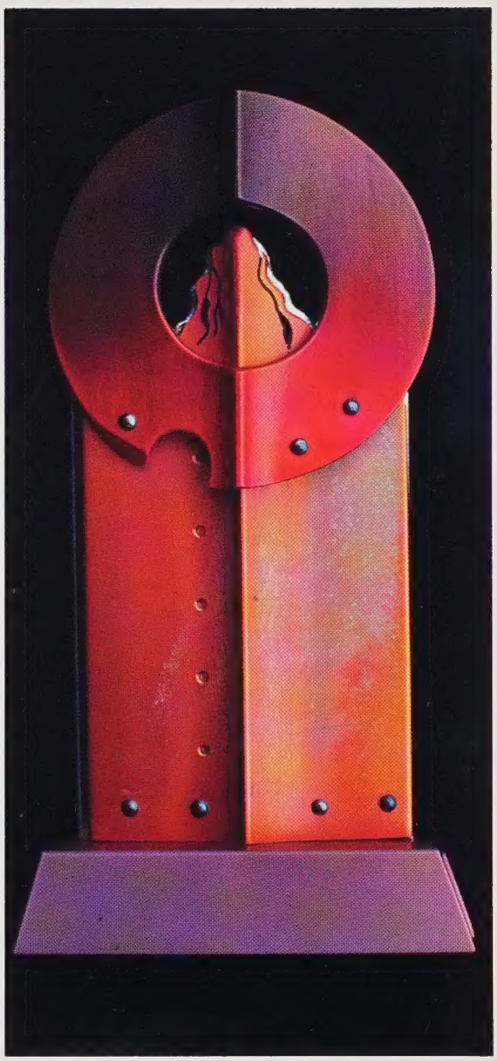
Unless you've been living in a cave for the past five years, you are aware of the current interest in color among metalsmiths and jewelers. From the lichen-green of a copper patina blue to the hot red of anodized aluminum, color is in. Of course, the colors of traditional smithing in gold and silver offer a rich surface palette whose subtlety of range cajoles only the most discerning eye. But this new stuff, now we're talking color.

The interest in color has brought with it a new technology. Or, more correctly, new applications of what is in many cases a young technology. Articles in *Metalsmith* and other magazines have given advice on building or buying the proper equipment. Books have been published, workshops have been taught, visiting artists have given demonstrations and graduate theses have been written. Whole businesses such as Reactive Metals Studio and Met-L-Art have been created to serve the growing appetite for color.

Now, we must ask ourselves if our esthetics have kept pace with our technique. Or, as I'd like to phrase it, if our definition of technique is broad enough to encourage our growth in esthetics.

It's a rare metals student who has a strong foundation in color theory, or for that matter, a rare metalsmith with the ability to teach it. And yet—to state the obvious—an understanding of color is as important as knowing the correct voltage. We seem to address the latter well and the former not at all. It is this disparity I'd like to address.

Most of us use the word *technique* to refer to the nuts and bolts issues of making things, interplay of tools, materials and hands. It can usually be spoken of in objective terms and lends itself to easy communication. "Waht gauge metal did you use?" "Which joint did you solder first?" This is the language of technique.



David LaPlantz, *Tombstone Series* brooch, anodized aluminum, rivets, fabricated, 3½ x 1½", 1987

Talk of form, scale, surface, function, on the other hand, is usually lumped under *esthetics*. There's nothing wrong with that, it is simply a convention and a convenience. The problem appears, however, when in practice the two categories drift apart or are considered hierarchical rather than complementary. The current use of color is dramatic evidence of this unfortunate split.

How many out there can color reactive metals? Raise your hands. OK, hands down. Now, how many can discuss color intelligently for more than five minutes, raise your hands. That's what I thought, not many. And it's not your fault. It is the nature of our field to emphasize technique at the expense of esthetics. There's just so much to learn. But the fact is we must make an effort to keep the two linked together. In teching the use of the anodizer, we should teach color theory as well. When teaching ourselves, we should read Albers along with Seeley.

My dictionary defines technique as "the systematic procedure by which a complex task is accomplished." If the goal is to make metal blue, then knowing the correct current is sufficient. But if the thing to be "accomplished" is the creation of unique object of quality and worth, then *technique* must expand to include all the information needed to realize this special purpose.

Tim McCreight, who writes this column regularly, is a metalsmith, author and head of the Metals Department of the Portland School of Art in Maine.

REACTIVE METALS STUDIO INC.

P.O. Box 425m Jerome, AZ 86331

PRODUCTION REVOLUTION!

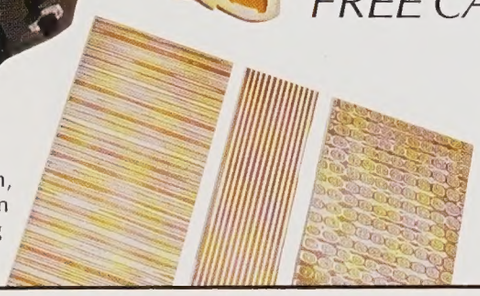
"SPARKIE"

Fusion welds earposts and tie tacs to **all** your favorite metals **instantly!**
(no lead base alloys)

We offer full service
Call for free brochure

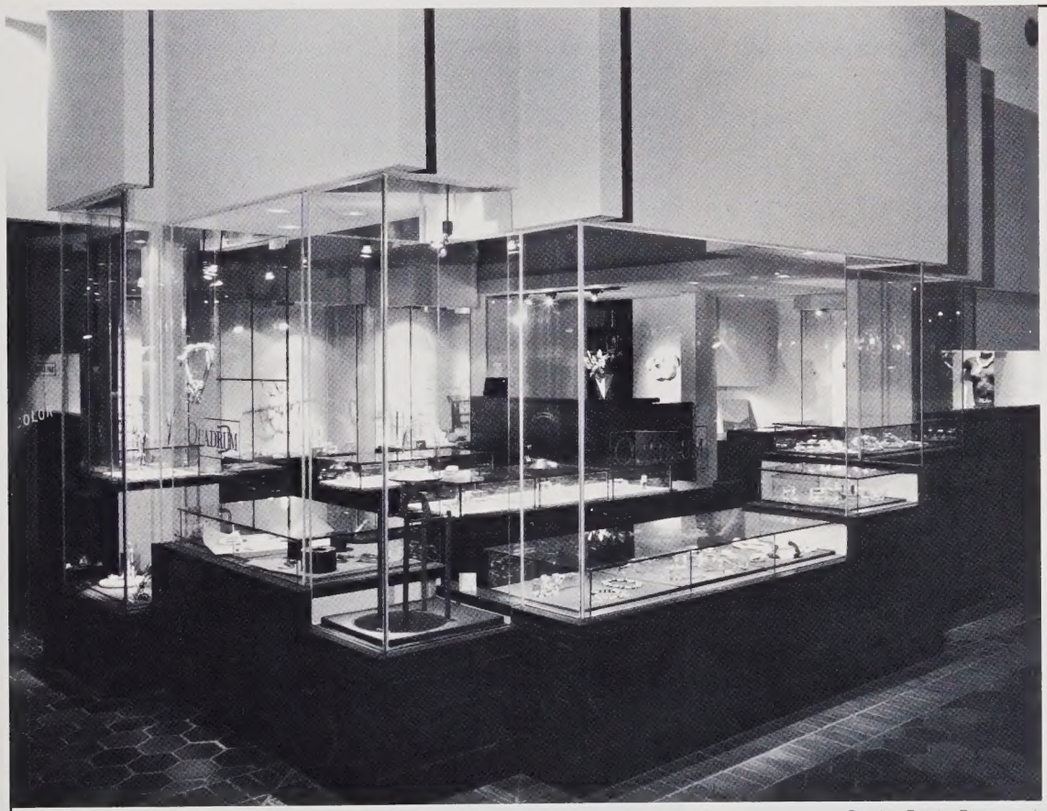
800-876-3434

FREE CATALOG



Niobium,
Tantalum, Titanium
in sheet, wire & tubing

Shining Wave Metals
Mokume-gane



Stanley Rowin, Photograph

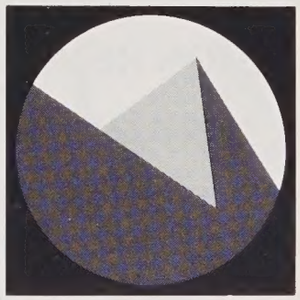
Quadrum would like to thank the following artists for their contribution to an outstanding *Work with Gold IV* exhibition:

Abrasha
Dr. Stephen Adler
Gloria Bass
Cecelia Bauer
Noma Copley &
Jean Stark, Inc.
Joseph English
Barbara Heinrich
Nancy Michel, Atelier Janiye Inc.
Cecelia Torres
Alexandra Solowij Watkins,
Atelier Janiye, Inc.
Ilyann Wekstein
Yoshiko Yamamoto

QUADRUM

We are pleased to announce the completion of our new gallery.

The Mall at Chestnut Hill Chestnut Hill, Mass. 02167 617-965-5555



SHAPING CONTENT

For over thirty-five years, Haystack School has fostered excellence in course design. It continues to attract the crafts' best and brightest in search of contemporary programming and serious studio opportunities.

Haystack Mountain School of Crafts

WRITE: Box 87M
Deer Isle, Maine 04627

CLAY
JEWELRY
FIBERS
GLASSBLOWING
WEAVING
METALS
WOOD
FABRICS
PAPERMAKING
GRAPHICS
FLAT GLASS
DESIGN
BLACKSMITHING

R·I·T

Impeccable *CRAFTSMANSHIP* Artistic *EXPRESSION*

Graphic Design
Industrial/Interior Design
Packaging Design
Medical Illustration
Painting
Printmaking
Painting-Illustration
Printmaking-Illustration
Computer Graphics Design
Art Education
Ceramics/Ceramic Sculpture
Glass
Metalcrafts/Jewelry
Weaving/Textile Design
Woodworking/Furniture Design

Rochester Institute of Technology

School of Art and Design
School for American Craftsmen
College of Fine and Applied Arts
One Lomb Memorial Drive
Rochester, NY 14623

Layton, N.J. 07851
201/948-5200

peters valley crafts center

Study the art of making jewelry in fine metals...

with
Al Anderson • Amy Anthony •
Falk Berger • Kathleen Bunt • Lisa Gralnick
• Bridget Heneck • Nancy Linkin
• Rick Marshall • Komelia Okim
• Marybeth Roskewitz
• Bill Seely • Debra Stark

June/July/August Summer Workshops

One to Nine Day Workshops

Write or call for FREE brochure

Limited Enrollment
Resident Artist Faculty
First year financial aid available for qualified students

Cranbrook Academy of Art
Registrar CAA
500 Lone Pine Road
P.O. Box 801
Bloomfield Hills, Michigan
48013 USA

CRANBROOK

For those who wish to signify their own concerns in work.
Gary S. Griffin

Graduate Programs

Architecture
Ceramics
Design
Fiber
Metalsmithing
Painting
Photography
Printmaking
Sculpture

THE CONTAINER UNTAMED
Continuing through January 9

Jamie Bennett
Donald Friedlich
Jane Groover
Lynn Hull
Helen Shirk
Jan Yager

January 15-March 5

Cathleen Bunt
Sandra Enterline
Lisa Gralnick
Valerie Mitchell

WITA GARDINER GALLERY
535 Fourth Avenue
San Diego, California 92101
619-231-2366

JETT

A GALLERY OF DESIGNER JEWELRY

Featuring innovative designers from coast to coast

110 OLD SANTA FE TRAIL
SANTA FE, N.M. 87501
505•988•1414

One week workshops

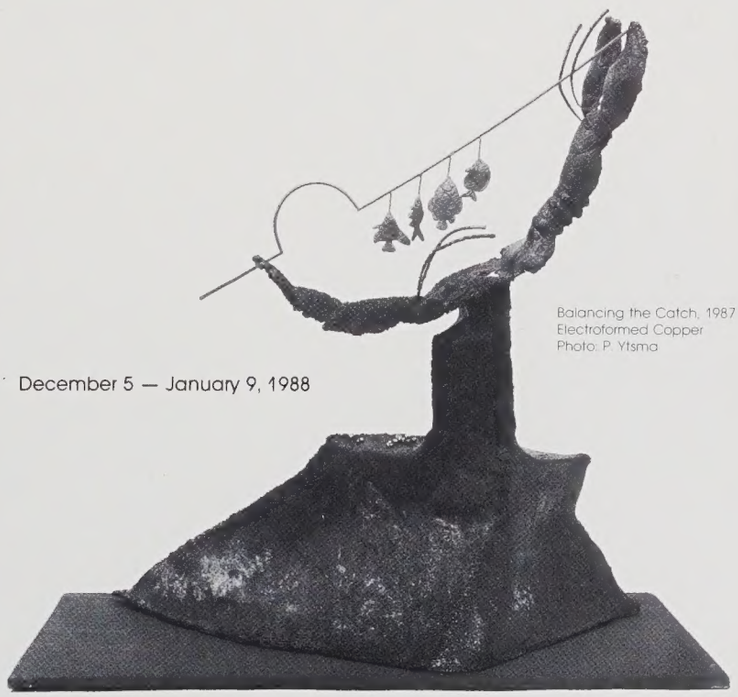
March 6 - April 1, 1988

METAL: John Cogswell, Jon Havener, Claire Sanford/ **CERAMICS:** Zakin, Lawton, M. Simon/**FIBER-FABRIC:** Cramer, Funk, Bringle, Grayson, Carson, Law, McGuire, Kristoferson, Revor, Beytebiere, Halpern/**WOOD:** Stirt, Stubbs, Doyle/**STONE CARVING:** Lockhart

graduate/undergraduate credit
assistantships/scholarships
year round gallery exhibition schedule
summer workshops June 6-August 12, 1988

ARROWMONT
School of Arts and Crafts
Box 567, Gatlinburg, TN 37738 (615) 436-5860

Carol Warner



Balancing the Catch, 1987
Electroformed Copper
Photo: P. Ytsma

December 5 — January 9, 1988

MC GALLERY
400 1st Avenue North, Minneapolis, MN 55401, 612-339-1480

Martha Schneider Gallery, Inc.

Jewelry: The New Spirit

Curated by Richard Mawdsley

Celia Braswell Kathleen Browne Jan Craft
Jill Ostrower Sydney Scherr

312-433-4420
2055 Green Bay Road Highland Park, Illinois 60035

One of the heralded events in this year's ebb and flow of jewelry fashion was the arrival of the Cleto Munari Collection: 160 pieces, designed by "name" Post Modern architects, produced at a cost estimated at a million dollars and packaged with its own readymade traveling exhibition, together with a deluxe promotional book.

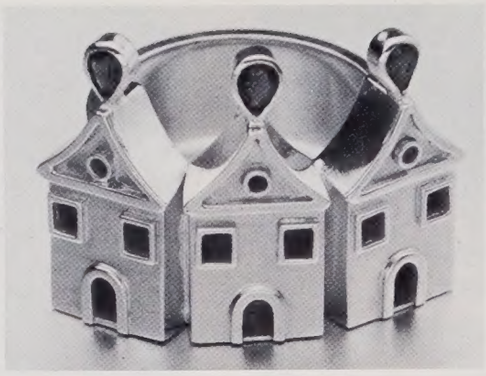
Cleto Munari, a wealthy Italian industrialist and entrepreneur, had lofty aspirations for this project. As his publicity claims: "Munari's proposal is without commercial objectives but utilizing the custom and the friendly relationships of years of collaboration, he wishes to offer in a large exhibition a comparison of jewelry between the most interesting contemporary cultural tendencies and the best brains of a generation. All the jewelry that forms the exhibition has been made by hand by master craftsmen in gold and precious stones; the pieces are signed and numbered and all are destined to make history."

Munari's employment of "name" designers to "liven up" the appearance of a commodity like jewelry is not without precedent. Since the 1920s, manufacturers have utilized this approach with great success, applying seductive packages to everything from typewriters to coffee pots, the underlying theory being that style (as in, he has *style*!) mitigates between the ego gratification of the buyer and the object that materializes this desire. Style is what the consumer wants, and he/she will seek out products that carry the appropriate identification codes. This is neither new nor astonishing. The advertising world has lived by this scripture for quite some time, citing chapter and verse from tail-finned autos to tie-dyed t-shirts.

But does this fashionable code, as in the case of Munari's Post Modern collection, overshadow the "crafted" value of jewelry in material and method so long a part of its tradition? By their own admission, many of the architects have only a cursory knowledge of jewelry design and fabrication. Stanley Tigerman said, "When someone asks you to design, you design. It's a way of testing your ideas." Michael Graves admitted, "I don't know how to make jewelry," while Richard Meier said, "When Cleto asked me to design a ring, I thought, that's nice—I'll build a little building that someone can wear." The designers provided renderings or drawings, which were then worked into form by anonymous "craftsmen" or benchworkers. In some cases, the architect's lack of technical knowledge took a toll on the craftsmen. Eisenman's fractured cube of 100 small rods "took us about a month to figure out how to make," according to Munari, while the craftsmen often had to make suggestions of appropriate stones to execute the formal visions of the designers.

The resultant jewelry thus reveals a disregard for, or ignorance of, the craftsman's esthetic. There seems to be no affinity for the workable properties of metal. Gems often appear to be applied merely for commercial value. The architects apparently could not think in small scale but rather truncated their architectural ideas in torturous fashion. In most cases, the wearer, psychologically or physically, is conspicuously absent from the designer's program.

The concepts? Considered as small sculptures, the pieces sit like wilting maquettes begging for execution, and as jewelry they appear like ostentatious hood ornaments whose only purpose is to awkwardly personify the marque of the maker.



Paolo Portoghesi, *Ring*

It appears that neither Munari nor his designer's had any pretentions beyond propagating the label syndrome. To appreciate jewelry as craft, one must appreciate values in material, method, function and form, but to appreciate fashion, one must only know the cultural code. Unfamiliar with the code? You can rest assured that the label validates your choices. Ralph Lauren guarantees it; Michael Graves guarantees it. For this reason, the Cleto Munari Collection must be viewed as fashion. It was the label that he was after—the label and the stylish "look" of Post Modern architecture. Although Munari would probably prefer the stamp of "fine jewelry," since he has invested the collection with so much material value, he has opted for the approach that says there are better ways to buy jewels but there might not be a better way to buy certified "Post Modernism to wear."

The question then is if style can be divorced from craft: Does it have value in and of itself, and can jewelry be successful through style alone? Munari was obviously after the blanket coverage that style with a capital S affords, in this case the Post Modern Style. However, the individual pieces are anonymous as to the hand of the maker/artist. In neither design nor gesture is there a particular manner characteristic of a person, group or period. There are no apparent physical clues that might distinguish these works within the historical continuum of jewelry. As to these architects' concept of jewelry, the interview questions in the book stoop to the banal: "What kind of woman did you have in mind when you designed your jewelry? What woman do you fantasize wearing them? Do you like buying jewelry for a woman? If a piece of jewelry could be made a symbol of power, eroticism, seduction or magic, which would you be inclined to choose?" There is little here to inform our appreciation. Consequently, the Munari Collection is more stylish than it is evidence of a new *Style*.

The pieces borrow the signature motifs: vaults, pyramids, stepped arches, temples, keystones, etc. that are reminders of the Post Modern architects' work in nonjewelry media. They are like dime-store souvenirs that encourage our memory of experiencing the Statue of Liberty or the Empire State Building. Nevertheless, because of our fickle culture, the Statue of Liberty is kitsch while Post Modern pavilions are chic. When we look at the jewelry, our attention is diverted away from the jewelry itself and toward the architecture it symbolizes. The craft dissolves into the code of the symbol, just like the comfort of jeans is obfuscated by the Calvin Klein label or the smell of the perfume is diffused by the aura of Yves St. Laurent. These designers are capitalizing on the overwhelming power of the stylish that embraces a broad territory, from architecture to clothing to accessories. Today, fashionable does not only mean being "clothed in style" but also being surrounded by the appropriately labeled sheets, perfume, furniture, cars, dinnerware and jewelry.

Regardless of the misguided attempts of Munari's architects, there is merit in evoking style for both the maker and the public. Munari was half-right when he hoped that his collection would be a comparison of jewelry between the most interesting cultural tendencies and the best brains of a generation. Fashion, the decorative arts and crafts, which are slowly becoming synonymous, have their roots in the spirit of an age, defining and affirming the vernacular of material culture. Whether you consider the Art Deco or Art Nouveau Style in decorative arts or the Punk Style or Belle Epoque in fashion, style functions successfully to pattern our response to a lifestyle that needs to be enhanced by what we wear and what we use. The investigation and interpretation of a broad cultural spirit is no less valid than the individual investigations of fine artists seeking answers to life through reflection.

The problem with the Munari Collection and all other "label" manifestations of stylish fashion is not in their intent but in their methodology. Instead of seeking the vernacular through evolution of vocabulary and form inherent in the jewelry medium, they opt to apply the slang of a foreign tongue. Their actions deny the potential of the jeweler to evince his own answer to the Post Modern condition in favor of reinforcing the architect's solution. Although "structure" and "building" are part of the language of jewelry, these architects render jewelry as a facile vehicle for self-promotion. Like three-dimensional "autographs," their value rises and falls with the fame and notoriety of the author. It leads inevitably to having their architectural motifs emblazoned on t-shirts, perfume bottles or jeans. Whether the nomenclature of Post Modern jewelry will prevail depends on whether it is surpassed by a more current label that captures the imagination of the fashion press.

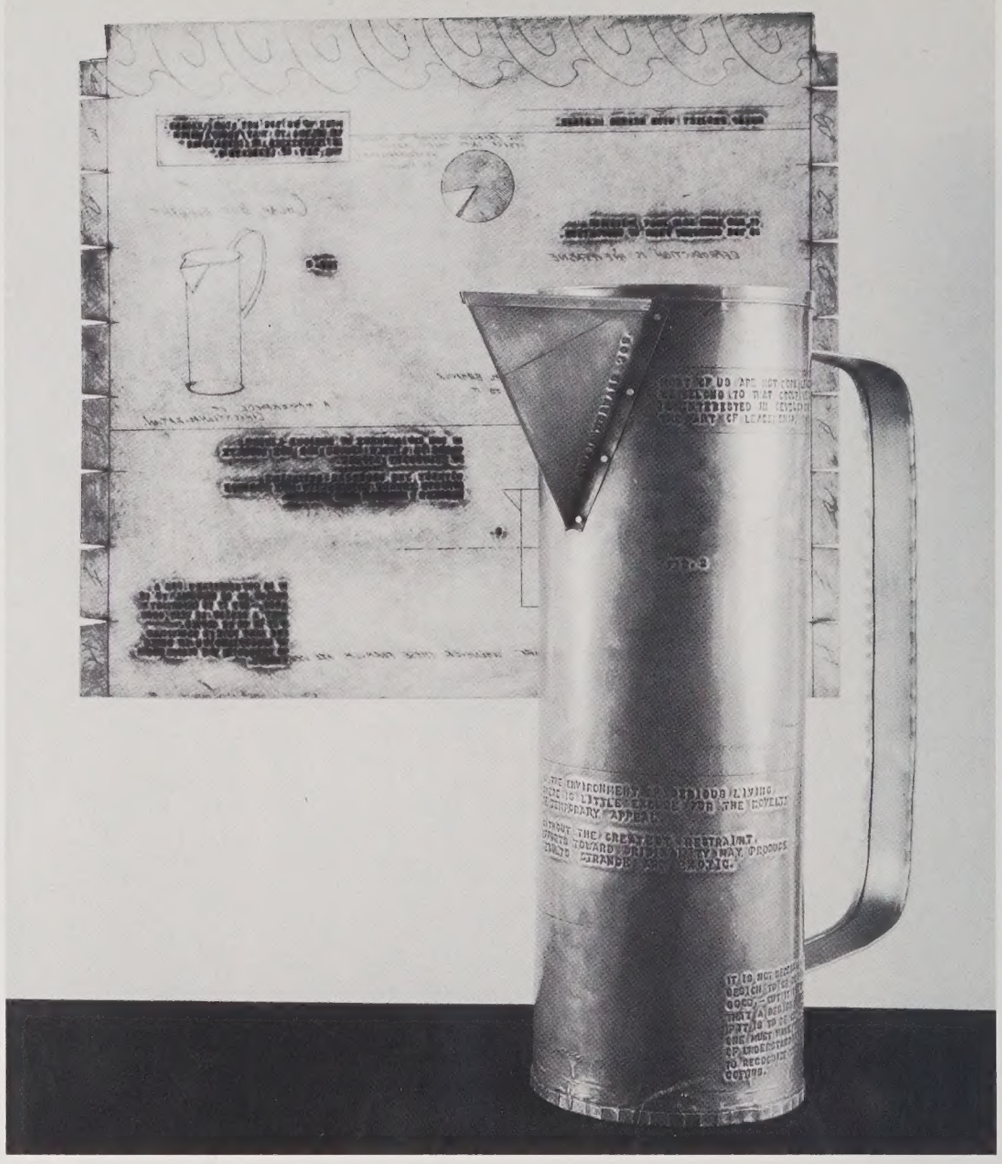
In the case at hand, sole blame is not shouldered by the Munari Collection for debasing the value of jewelry as merely stylish. The Munari Collection is spotlighted because there is no apparent leadership among jewelers. The plethora of fashion jewelry being produced continues to revive past epochs, e.g., Art Deco, Art Nouveau, Primitive, Classical. In fashion, jewelry is still an accessory. It is only a matter of time before fashion designers "label" jewelry like perfume and underwear to extend their hegemony over the entire market. The answer to the Munari Collection is not to ignore the challenge but to address the mantle of leadership, to develop in form and content a contemporary style that will not only capture the imagination of the public but also affirm the credibility of the jewelry as the focal point of style. Ciao.

A. Stiletto works in and around New York and writes a regular column on fashion.

Discover Us
FORSLEV'S
Call for our FREE catalog
1(800) 634-0525
Illinois Res. (312) 520-4120
210 S. Milwaukee Ave.
Wheeling, IL 60090
Precious Metal Sheet, Wire, Findings; Tools and Gemstone Beads

To Do And Not To See

by Joshua Taylor



Lisa Norton, *Cheap Project with Heroic Message* and *Cheap Project with Heroic Message: Plan,* project: tin, steel, fabricated, 17 x 13½"; plan: intaglio print, 29 x 30"

The teacher of vocational courses in art should be thoroughly trained in his craft and, if possible, should be a practicing artist. One might hope, of course, that he might also be a person of well-rounded education. To hold this image of the art teacher as the sole ideal for all students, however, would be to miss important possibilities in the teaching of art and to misuse the talents of captive artists, forcing them to dissipate their energies on unreceptive subjects. For the majority of students, those who have no intention of going into the field professionally, the teacher of art might well be of a different sort and should be trained for his particular task, not as if he were to teach only future painters.

To be sure, the prospective general teacher of art should have some training in the practice of art and should have some talent for it, although there is no need for his fancying himself an artist. He should, first of all, have a broad general education in the humanities, out of which his study of art should grow naturally and not be considered a thing apart. His initial studio training should be basic, directed toward the development of visual judgment, an understanding of two- and three-dimensional composition, and a sensitivity to the relationship of artistic form to material structure. This basic study should be sufficiently broad in its foundation to comprehend a wide variety of forms of art. The training should strive consciously to develop visual sensitivity and critical capacities rather than to perfect manual skills.

Closely linked to this studio training should be the analytical study of works of art so that matters of composition and form do not separate themselves from artistic content. The close association between the analysis of works by great artists, past and present, and studio practice should serve as a model of procedure for the future teacher, suggesting ways in which a bridge can be formed between what a student does himself and what is to be found in the work of an artist. Toward this end, imitating styles and copying details is not an efficient way to study. The student should be taught to use his eyes, not simply caricature with his hand. The quality of great works should not be reduced to a beginner's level, but the student should learn to respect transcendent artistic quality. He should discover that there is such a thing as creative looking as well as creative painting.

To support this combined training in analysis and doing, the prospective teacher should have a survey of the history of art, studying all major periods, including his own. In such a survey it is more important that he learn to look with genuine sympathy and comprehension on a wide variety of expressions than to memorize the clichés standing for historical processes. In this study there should be two points of specialization: he should pursue one historical field further, to understand the meaning of historical research in art, and he should have further preparation in art and theory leading to the art of his own time. If the teacher is to make the art surrounding his students come alive for them, he must not be ignorant of its aims and sources.

The third increment of the student's specialized training might be placed under the heading of education courses, for the courses would be devoted to both educational theory and practical problems for the classroom. It is under this latter category that training in the various popular technical projects might fall. If the basic studio training has been sound, the study of different technical procedures need not be difficult.

Contrary to most present practice, the training in judgment must be basic and the study of techniques secondary, not the other way around. To suppose that if a person works long enough at a particular craft he will automatically develop a widely applicable artistic judgment is a fallacy continuously and embarrassingly demonstrated by many art-school graduates. There must be a conscious intellectual effort to accompany the training of the hand. One can readily forgive an artist for not being able to judge works of art different from his own or for being verbally inarticulate; one cannot so easily forgive a teacher.

The ideal teacher of art, then, for all but the most specialized professional training, should be a person broadly educated in the arts, with a developed taste and the capacity for making clear the nature and basis of his judgments. He should be alive to the full content of art, not just its technical execution, and recognize it as a serious and meaningful human endeavor. At the same time, he should be sufficiently trained in the techniques of art to lead the students through their own work to an understanding of the works of others. He should be capable, in other words, of taking students through the period in which they are satisfied simply to make things and, still utilizing this desire to do, lead them at the crucial moment to a realization that these very means in the hands of an artist may continue to provide them with many rewarding experiences.

The above is excerpted from an article "To Do and Not to See: the Teacher of Art" by Joshua Taylor from The Journal of General Education, Vol. XII, No. 1 (January 1959) pp 65–66, The Pennsylvania State University Press, University Park, PA 16802, and is reprinted here with permission.

CONCENTRATION IN CRAFT

SPRING '88

ROB JACKSON
Jewelry & Metalworking
3/14/88 - 5/13/88
(9 Weeks)

Create a personal image in metal through combinations of materials and techniques. Study with Rob Jackson for either 3, 6 or 9 weeks. Open to students of all levels; scholarships available.

Penland School · Dept. M1 · Penland, NC 28765 · 704-765-2359

EXPRESS YOURSELF IN METAL

- ❑ Goldsmithing
- ❑ Repair
- ❑ Metalsmithing
- ❑ Setting
- ❑ Gemology
- ❑ Design
- ❑ Wax
- ❑ Casting
- ❑ Molds

Short, intensive classes for beginners to masters

REVERE ACADEMY OF JEWELRY ARTS
"The School of Jewelry Professionals"

760 Market Street, Suite 939M • San Francisco, CA 94102 • 415/391-4179

International Centre for Metal Arts

Jewelry Techniques

February 29th–March 4th, 1988

Write: Dunconor Workshops,
Box 149, Taos, NM 87571
505/758-9660

JEWELRY CLASSES

Comprehensive & Specialized Courses

- Hard Soldering
- Electro-Plating
- Enameling/cloisonne
- Wax modelling
- Casting/Mold Making
- Stone Setting
- Jewelry Repair
- Polishing/Buffing

Beginners and Advanced Students
Flexible class hours / Bench time available
Day–Evening–Saturday classes

FREE INTRODUCTORY LESSON
Individual and Small Group Instruction
32 East 31 St. New York, N.Y. 10016 (212) 686-1944

STUDIO JEWELERS, LTD.

APPALACHIAN CENTER FOR CRAFTS

Professional studies in metals offering Bachelor of Fine Arts and Bachelor of Science degrees, certificate programs, graduate courses and apprenticeships. For more information, contact Bob Coogan, Master Craftsperson in Metals, Appalachian Center for Crafts, Rt. 3, Box 347 A-1, Smithville, TN 37166.

Craft Careers

Begin At

Worcester Center For Crafts

Professional Craft Studies

A two-year Program
Loans • Grants • Scholarships

Call or write for catalog
Worcester Center For Crafts
25 Sagamore Road, Worcester, MA 01605
(617) 753-8183

EXHIBITION IN PRINT

Harriete Estel Berman, *Kitch In Art, Social Realism* (four pieces), metal construction, painted/plated, plexiglass container, each piece 12 x 12 x 12", 1985. The *Kitch In Art* series uses the yuppie Cuisinart as a vehicle for a variety of historical art styles. This post modern commentary argues that art is a commodity with fashion styles just as a Cuisinart has different models

THE RECOGNIZED IMAGE
Representation in Contemporary Metals

Lynda Ross, *Jealousy Pin,* silver, copper, brass, lead, gold, plastics, amber, glass, abalone shell, emerald, mother of pearl, rubies, 3 x 2½", 1979. Collection: Ken Cory. This work is about an emotion—jealousy—executed in an expressionistic manner

Martha Glowacki, *Untitled,* copper, wood (gilt), 31 x 16 x 9", 1986. Glowacki's pieces are about the land, but slices of land rather than the skin of topsoil. The figurative fragment superimposes a part of the artist on the land, expressing the deep connection she feels with it—a merging of self and nature

by Carol Kumata

My recollection of the first piece of metalwork I owned is of a pin consisting of two poodles connected by a silver chain. This, the use of representation at its most banal, probably floats somewhere in all our early memories of jewelry.

As I grew up, and became more sophisticated, more style-conscious, more art-conscious, I left the poodles behind, rather ashamed and contemptuous of their silly sentimentality, their obvious cliche image. I moved on to abstract form, subtle, minimal, geometric—the circle pin. So much for representationalism.

This rather flip view of my cultural growth, surprisingly, parallels the history of 20th-century art and design. Early representational imagery that forms the bulk of Western art history was left behind—from the earliest of our collective memories: the bison hunt on the cave wall, the bone carved as a bear, the clay figure of a fertile woman, through the complex symbolism and storytelling of Christian imagery, to the twining flora and fauna of Art Nouveau. In the 20th century, these images, this use of representation was seen as no longer relevant. Modernism had arrived.

By Modernism I mean that esthetic that, in its extreme, is concerned with the purely visual. Frank Stella's famous quote "What you see is what you see" refers to the fact that the content is what is optically there in form and material.

Modernism marked a rupture with the past: Modernist art is antidescriptive, antinarrative, antidecorative, antisubject matter; it is nonreferential, sufficient unto itself. These positions gave rise to a number of "rules" in design and architecture: usefulness = beauty;

Cary Jordan, *A Picture of Beauty,* a metal, 10 x 18". This work seems to be based on archetypes—those common stories that are found in creation myths, stories of the birth, the mother, the Garden of Eden, the State of Paradise

form follows function; structural truth = esthetic truth; ornament is a crime. Modernism's vision was utopian—a classless society, free from the bondage of the past, pure and universal.

However, as time went by, a renunciation of Modernism was inevitable; hence, Post Modernism. With Post Modernism, history returns in a rush, bringing with it symbolism, ornamentation, subject matter and narrative. In other words, content has returned.

The Post Modern esthetic refers to something outside itself; it is in some ways dependent on shared cultural knowledge. It is an art of issues—moral and political, psychological and spiritual, high and low culture. It is an art that accepts and occasionally struggles under the burden of history. It is also an esthetic that allows for the abundant return of representational imagery into the mainstream of art and design.

How does contemporary metal fit into this Modern/Post Modern scenario? The most obvious Modernist connection is the still dominant presence of the Bauhaus and de Stijl, whose philosophy of design resulted in a reductivist style in metals that Ralph Turner, in his book *The New Jewellery,* calls "rigorous or pared down design that is currently less noticeable as an attribute of jewelry in the United States than in Europe." Of course, American metals had its Modernist influences, but I feel that there is a special affinity for representational, content-oriented imagery in American metalsmithing. Perhaps this is because we are not under the shadow of a strong esthetic philosophy as in Europe. We have an anti-intellectual bias that manifests itself in literalness. We are outside the mainstream of art and industrial design and therefore allowed

Dana Busell, *A Ghost In Our Sitting Room* wallpiece, enamel on copper, oil on masonite; 13 x 9 x 1". Bussell's images have a quality that evokes memory, but of a moment frozen in time, an anticipated act, eminent and mysterious. In this piece the clothing is three-dimensional and figurative, real; the ghost is the two-dimensional figure of the woman

to ignore the tenets of Modernism. Because we are art-oriented—taught in art departments for the most part rather than in design departments and concerned with those current "art" issues of message and meaning, or, conversely, because we are not taught at all in the historical sense, and can thus pursue art in a naive way, we have always had metalsmiths working with representational imagery, from Sam Kramer's eccentric and occasionally grotesque blend of surreal figuration and abstract expressionist surface to Earl Krentzin's humorous robots to Robert von Neumann's graphic applique figures to Richard Mawdsley's incredible "gothic constructions."

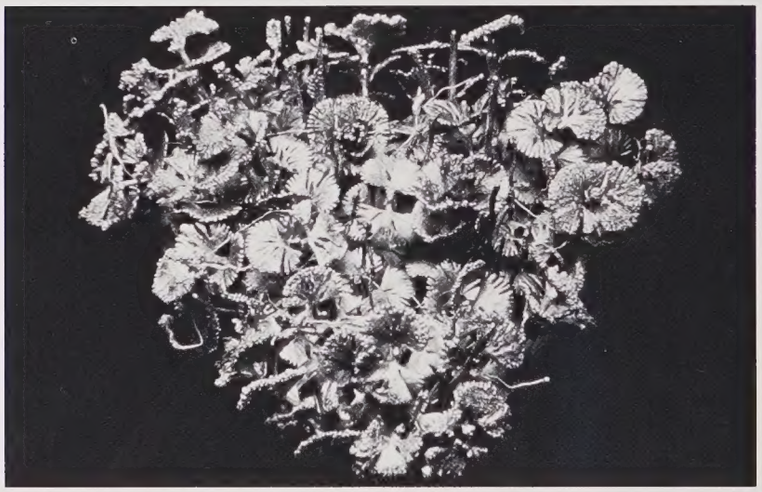
The body of work I am presenting in this, the first of *Metalsmith's* "Exhibits in Print" reflects a substantial growth in the number of artists working in a representational style in metal. Does this reflect Post Modernism? Yes, in that many of the issues that appear as themes in Post Modern art and design appear here. As Howard Fox writes in the Hirshorn Museum catalog "Content: The Will to Meaning 1974-84," the central issue of Post Modernism is the issue of content.

All these artists share the need to communicate specific ideas and emotions, sometimes personal, sometimes political, often autobiographical, humorous or mysterious; and they all choose representation as the language best able to convey their meanings. For some, turning away from abstraction and the principles of Modernism reflects a spirit of the times—boredom with the limits of abstraction, a desire for more warmth, more "humanity," to tell stories, to be direct in communicating personal experiences. Most have always used representational imagery, narrative and have always dealt with the "Post Modern" issues of historical reference, subject matter and so on. And, in fact, most may have come to the crafts because the field was not locked into those mainstream values of Modernism, where such "Post Modern" attitudes could find a means of expression, before anyone had coined the term.

These people fit into the Post Modern movement, as I explained earlier. But it seems less an act of the artists than a fortuitous turn in

Kate Wagle, *Just a Mirage Bouquet,* silver, 40 x 12 x 4". Wagle uses the image of flowers in artificial settings—bouquets, corsages—to trigger a host of associations and memories attached to the symbol, i.e., beauty, vanity, sentimentality Flowers are used to mark ceremonies and therefore symbolize the rites of passage

Right: Robert Williams, *Good Citizens Project* pins. In this social-commentary work, Williams takes as subject matter consumer society
Below: Susan Kingsley, *The Way of the Bushwacker,* 9 x 11 x 8", 1985. This piece is about finding one's own way, about being an artist and a woman



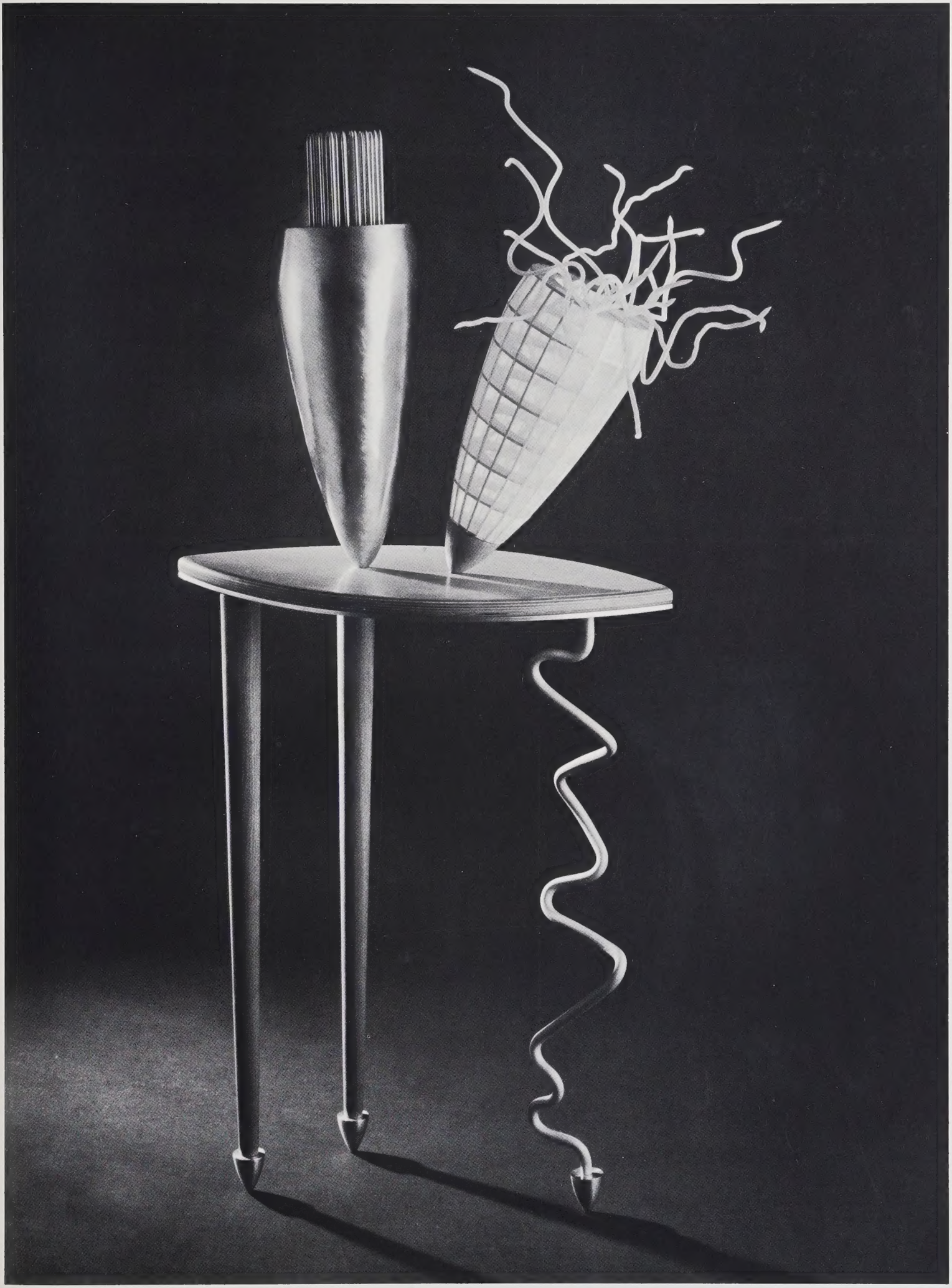
Christina DePaul, *she wears her inside out,* paper, wood, pewter, aluminum, acrylic, 48 x 22 x 12", 1986. Photo: Bill Redic. This is the vessel as self-portrait, evincing the strength and fragility of the artist's own personality

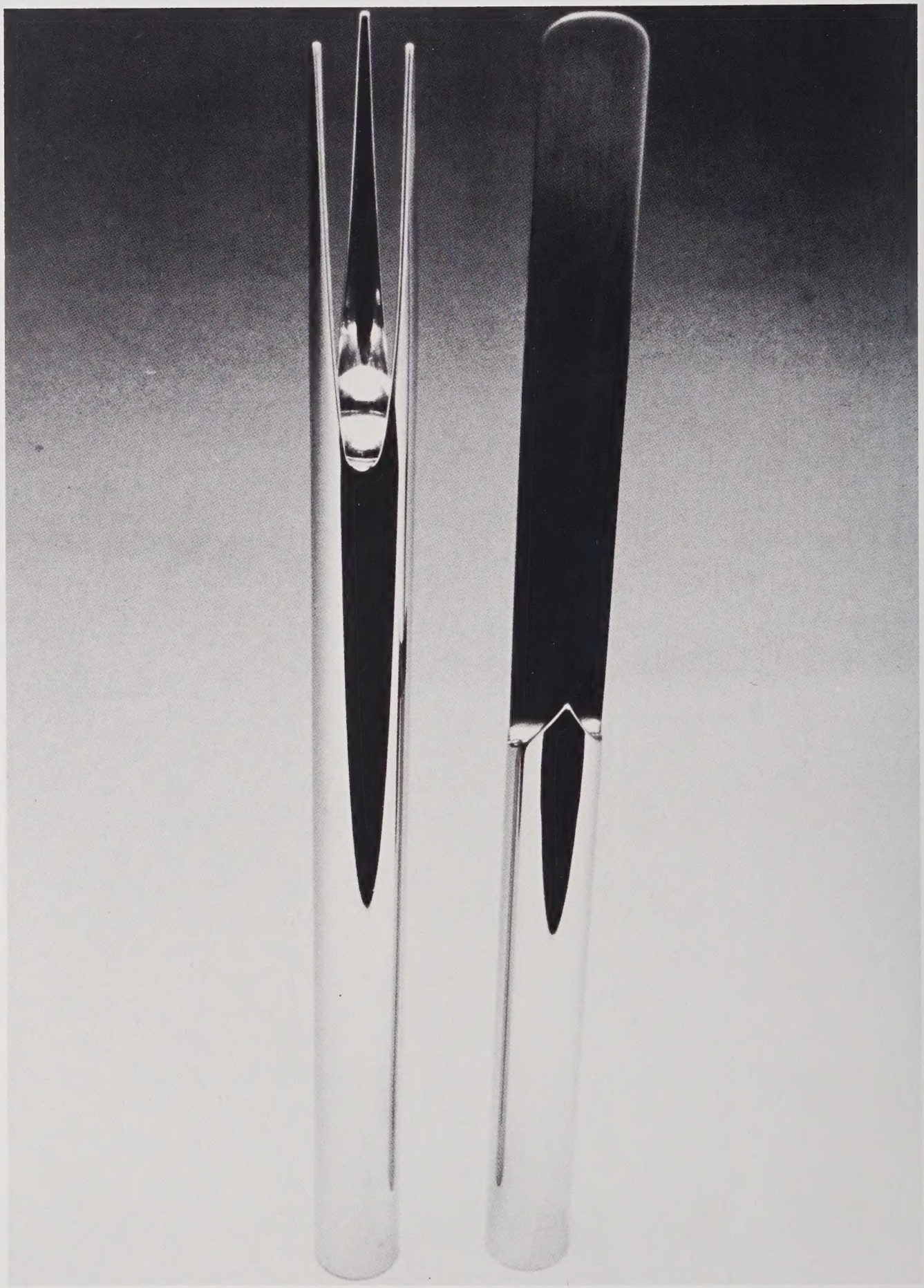
the mainstream of art and design. In fact, many snicker at the label Post Modern for their work. Are these metalsmiths then looking towards the history of their craft for inspiration? Actually not. In fact, very few mention metalwork, contemporary or historical, in their list of influences. Most look at painting and sculpture of a certain kind—Chicago and New York schools, Joseph Cornell versus Louise Nevelson, or naives and primitives versus minimalists like Richard Serra. If craft is mentioned at all it is in the context of the California ceramic movement, ethnic art of Africa and American Indians or a whole range of ideas from theater to taxidermy, photography, architecture, cartooning, feminist art, nature . . . the list goes on and on.

What now? Will these artists continue to work representationally? Does this constitute a trend? In *The New Jewellery* Turner notes, "It seems likely that the next few years will see more and more figurative work of innovation and interest, partly because abstractionists are coming to a logical albeit temporary conclusion in their ideas about the forms jewelry can take." On the other hand, in painting and sculpture, there is already a pull away from representation and Post Modern concerns, fondly called Neo-Geo. In design and architecture, Douglas Davis's article on "Late Post Modernism" predicts a return to Modernist principles—"Out in the landscape a vulgate postmodernism is spreading like a pre-industrial plague."

As I mentioned earlier, these metalsmiths currently fit into a movement due to a serendipitous turn in the mainstream of art. If that Yin/Yang of art style changes again, I feel that these artists will be content to pursue their individual visions regardless of art trends. To remain in metal seems to me a good indication of independence from the currents of the mainstream. If the art focus shifts back to intellect over emotion, logic over instinct, these metalsmiths will continue to explore the mystery and messiness of human existence.

Carol Kumata is an Associate Professor of Art at Carnegie-Mellon University and a practicing sculptor.



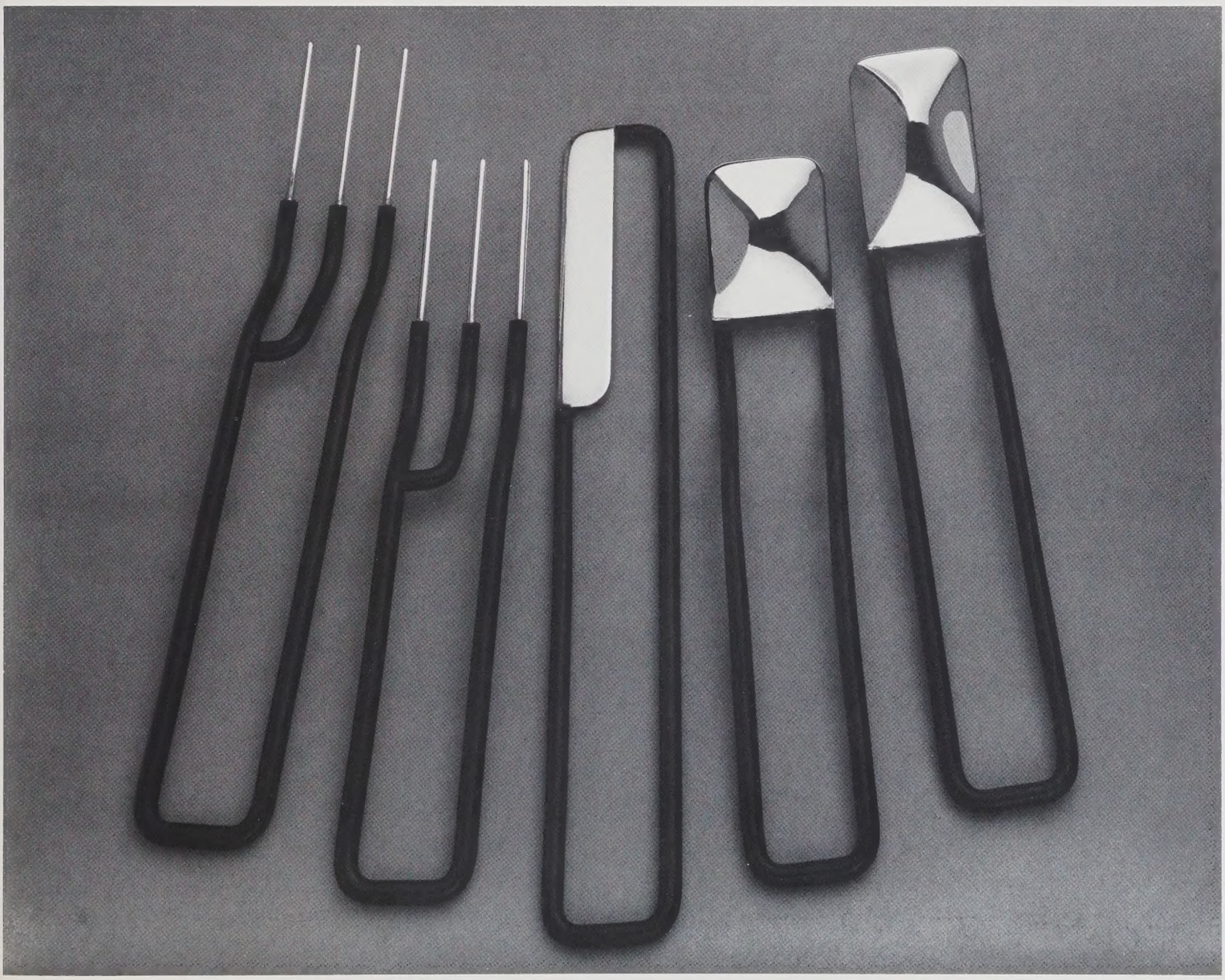


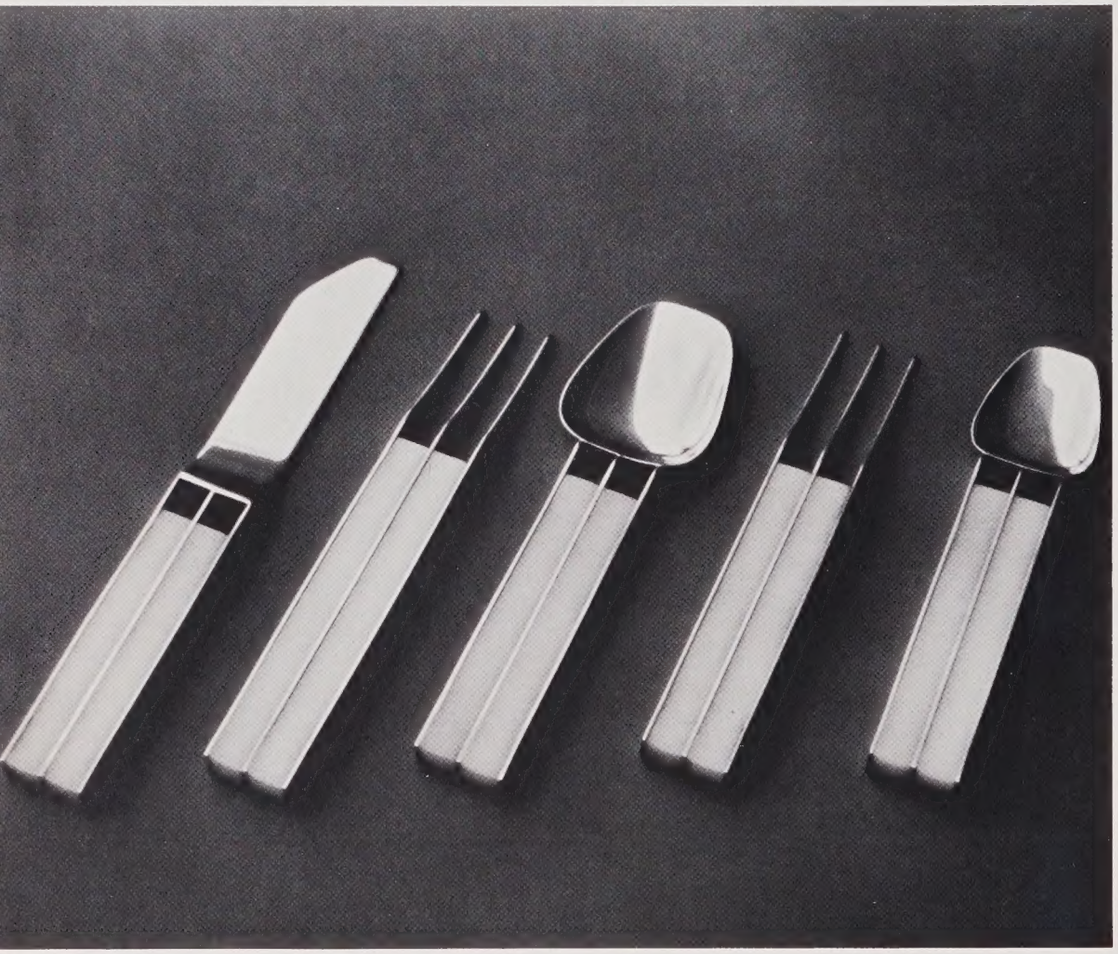
Above (Figure 9): John J. Horn, *Elite* carving set, stainless steel, 1986. Photo: Randall Tosh; **opposite page:** John J. Horn, *Five-Piece Place Setting,* sterling wire, baked enamel, special flatware prize winner 1984 Sterling Silver Design Competition

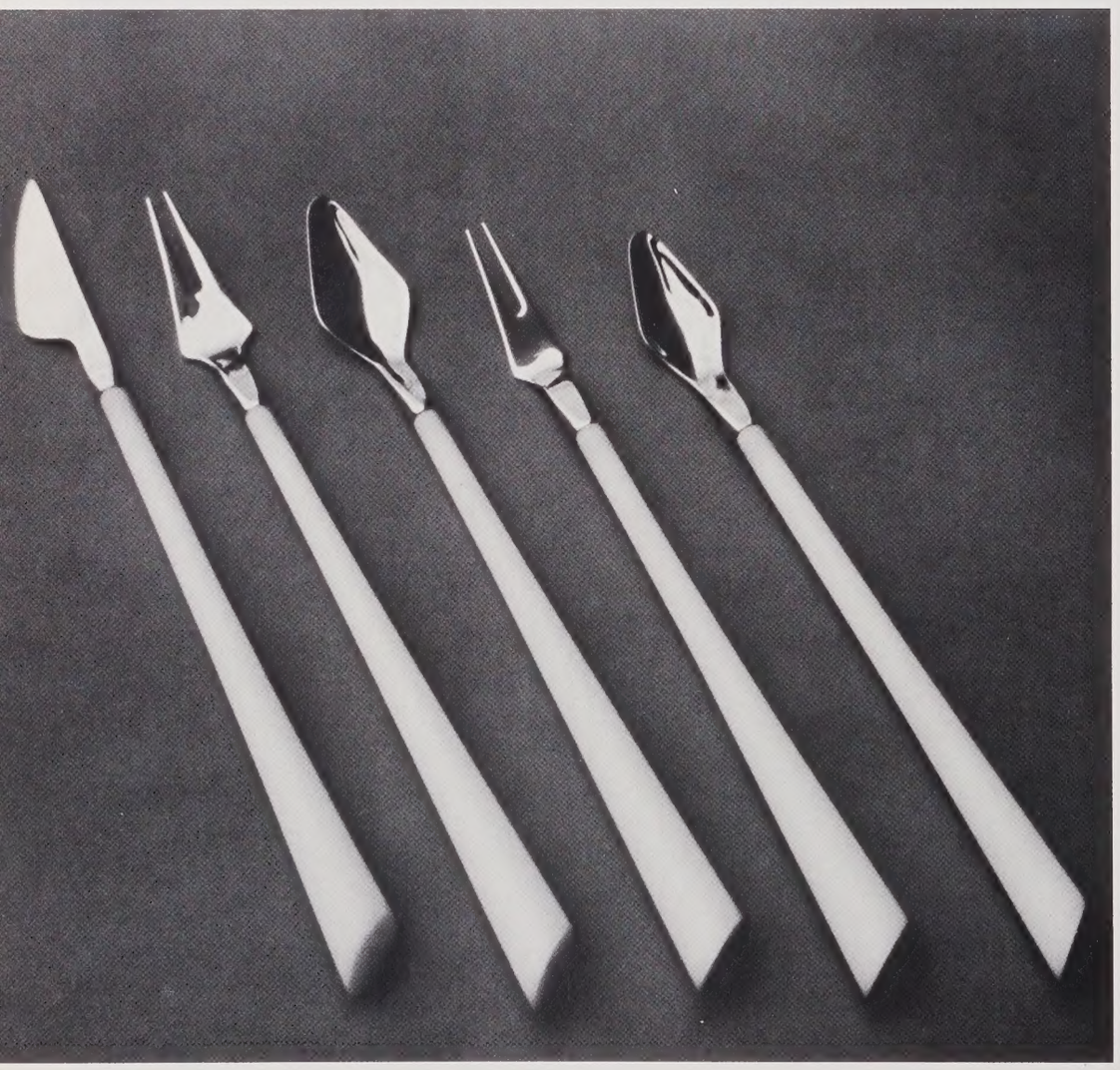
DESIGNING CONTEMPORARY FLATWARE

or

Can I Really Eat with These Things?







by John J. Horn

No single item is more used yet more neglected than flatware. It is used in one form or another by the average person many times a day, not only for eating but also for preparing and serving food. But few people, even those concerned with contemporary design, give much thought to the design of the flatware they use so often.

The design potential of flatware, unfortunately, is all but ignored. Most commercial American flatware came into existence no later than the 1950s. Many designs originated in the 19th century, and earlier. If people want to own more contemporary flatware, they must resign themselves to purchasing imported designs. Even individual craftsmen tend to ignore the total design potential of flatware.

Assuming that during the relatively short history of flatware we hve developed the ultimate design is as faulty as assuming that the Model T could not be improved.[1] Far from being perfected, flatware design can be expanded and developed with relative ease from its present point of development. But we can't really blame industry for the lack of exciting flatware designs. Tooling expenses for a set of flatware are quite high and test markets difficult to establish. This makes for a high-risk situation. The individual craftsman, however, does not suffer these restrictions. We all have the ability to produce whatever creative and original flatware design we choose.

O.K., so you've got a fantastic new design for flatware? Great! But when does the lip stop bleeding after the first attempt to use it? Maybe this seems like an exaggeration, but it points out an important fact: you can experiment with flatware design but you can't redesign the human body.

Of course, the metalsmith may opt to design a nonfunctional flatware set for display only. However, I have found that a collector who pays an artist for an original set of flatware enjoys using it. It is great fun to display and use a set of uniquely designed flatware. But in order to make a functional set of flatware, the craftsman must be aware of several important facts.

One of the first things one hears when learning to use chopsticks is to think of the sticks as an extension of the fingers. This statement holds true of knife, fork and spoon as well. The utensils one holds literally become an extension of the body for the duration of the meal. It is therefore important to consider how a given design of flatware will function in respect to human physiology.

The most obvious point to note is the width of the human mouth. This is also the most variable aspect of physiology, depending on the individual's age and facial structure. The width of the adult mouth averages 2½ to 3 inches when held as wide open as possible. However, this involves considerable straining of the muscles and is not particu-

larly comfortable nor very flattering, especially while seated at the dining table. The width of the mouth without straining averages between 1¼ and 2 inches. It can therefore be established that the working part of a spoon or fork should not exceed 1½ inches. This dimension has proved out through experience.

The other main physiological feature to be taken into consideration is the articulation of the arm. There are obvious limitations to the capabilities of each joint, and the study of the articulation of the arm allows us to determine the physiological parameters in overall flatware design. We can calculate optimal angles for the axes of flatware and even determine what may or may not be comfortable to hold and use.

The structure of the hand and arm allows three methods of holding an eating utensil. The first choice is an overhanded fist. This grip necessitates an extreme interior rotation of the forearm when reaching for food at tabletop level with the utensil, which results in a certain degree of discomfort. Clearly, the only utensil normally held in an overhanded fist is the knife, which we will discuss shortly.

The second method, the underhanded fist, proves even less successful in reaching the mouth as it requires an almost impossible outside rotation of the forearm.

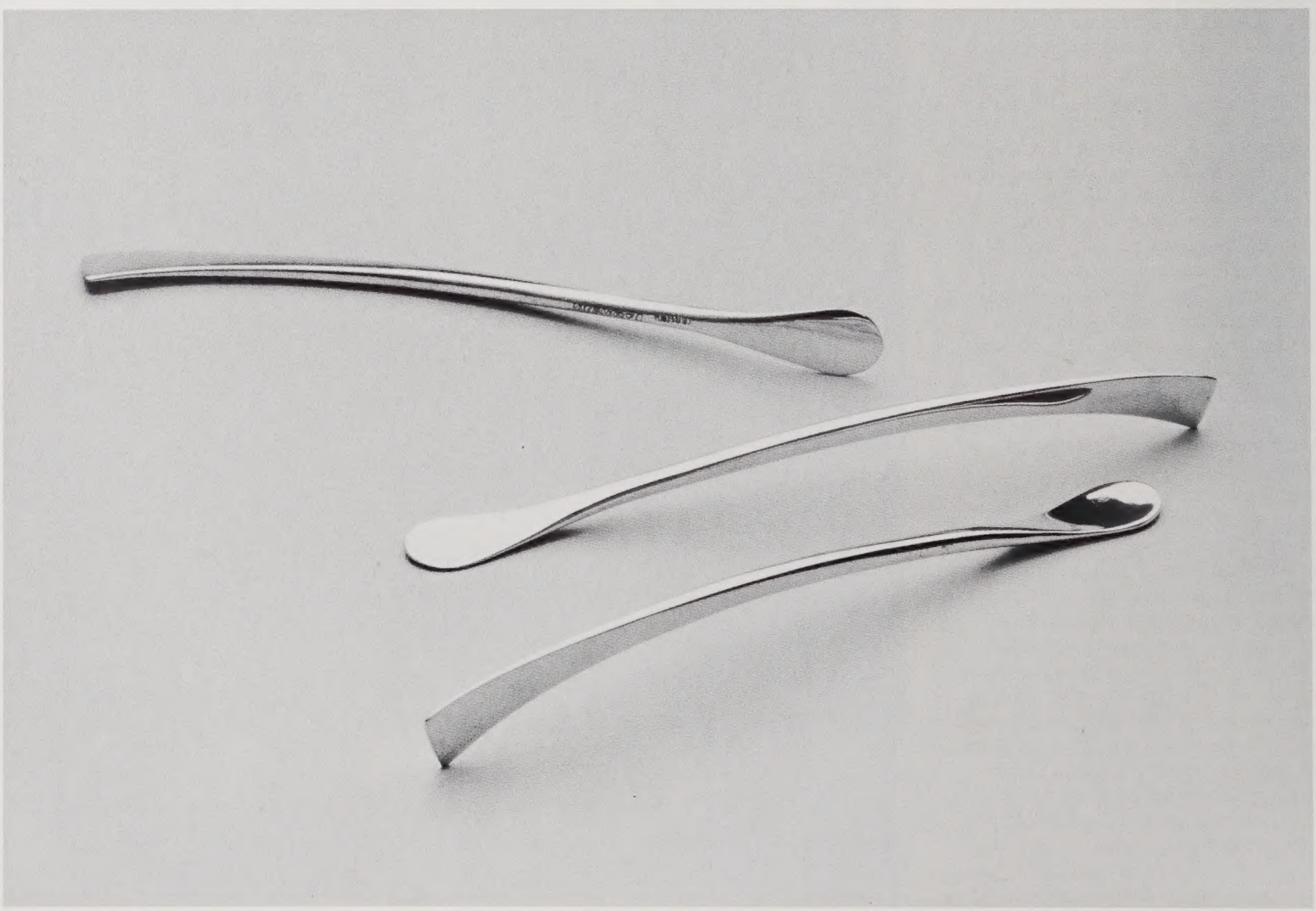
The most comfortable manner of holding an eating utensil is the one that we have already adopted. This position proves most comfortable as it allows the forearm to rest at a central position with no appreciable degree of interior or exterior rotation. This position does impart an inherent downward angle of approximately 23° between the longitudinal axis of the utensil and the horizontal plane. Empirically it has been found that this angle can either be compensated for in the construction of the piece or it can be ignored altogether with little or no loss of handling comfort. The majority of flatware designs incorporate a compound angling, first downward from the handle, then upward into the working portion of the utensil. (*See figure 5f.*) However, in straight configurations it appears that this 23° angle can be easily compensated by a slight rotation of the forearm.

Figure 1 pictures a set of flatware that I designed along a straight longitudinal axis. I have found the pieces comfortable to use, although there is a slight period of "getting used to," since they feel different to the hand than conventional designs.

The angle of elbow flexion constantly changes as the elbow is continually moving during a meal. However, the upper arm is found to be most comfortable when it is held in a relaxed position at the side. A flatware design that necessitates elevation of the elbow places additional work on the shoulder, which proves uncomfortable over an extended period of time.

When viewed from above in a relaxed position the utensil is held at a natural, 82°

Opposite page, top (Figure 1): John J. Horn, *Silhouette* pattern flatware, sterling silver, Delrin, 1984; **left (Figure 6):** John J. Horn, *Chanson* pattern flatware, silver plate, Delrin, 1986. Photos: the artist; **above (Figure 7):** Nord Bowlen, Contrast pattern flatware, sterling silver, injection-molded Zytel nylon, 1954, Lunt Silversmiths. Photo: Eric Mitchell, courtesy the Philadelphia Museum of Art



angle to the palm. If the wrist remains centered as the forearm is raised, there is a 25° difference in the longitudinal axis of the utensil and the axis of the mouth when viewed from above. This disparity has been ignored since the inception of flatware, being resolved by flexion of the wrist. Although I can't prove it, I believe that this disparity leads, on occasion, to the situation known as missing one's mouth. It is possible, however, to deal with the difference by building this angle into the flatware design.

A design utilizing this angle is extremely comfortable to use as it allows the wrist to remain in a neutrally centered position while meeting the mouth on a direct axis. However, since it is oriented either to the right or left, difficulties arise due to its lack of interchangeability between right and left hands.

Figure 2 illustrates a wonderfully fluid and clean design executed by Robert Davis that incorporates a slight directional orientation. This play on the longitudinal axis activates the design and gives it an individual and dynamic character. But it may seem distressing to some, depending on which hand is used to eat.

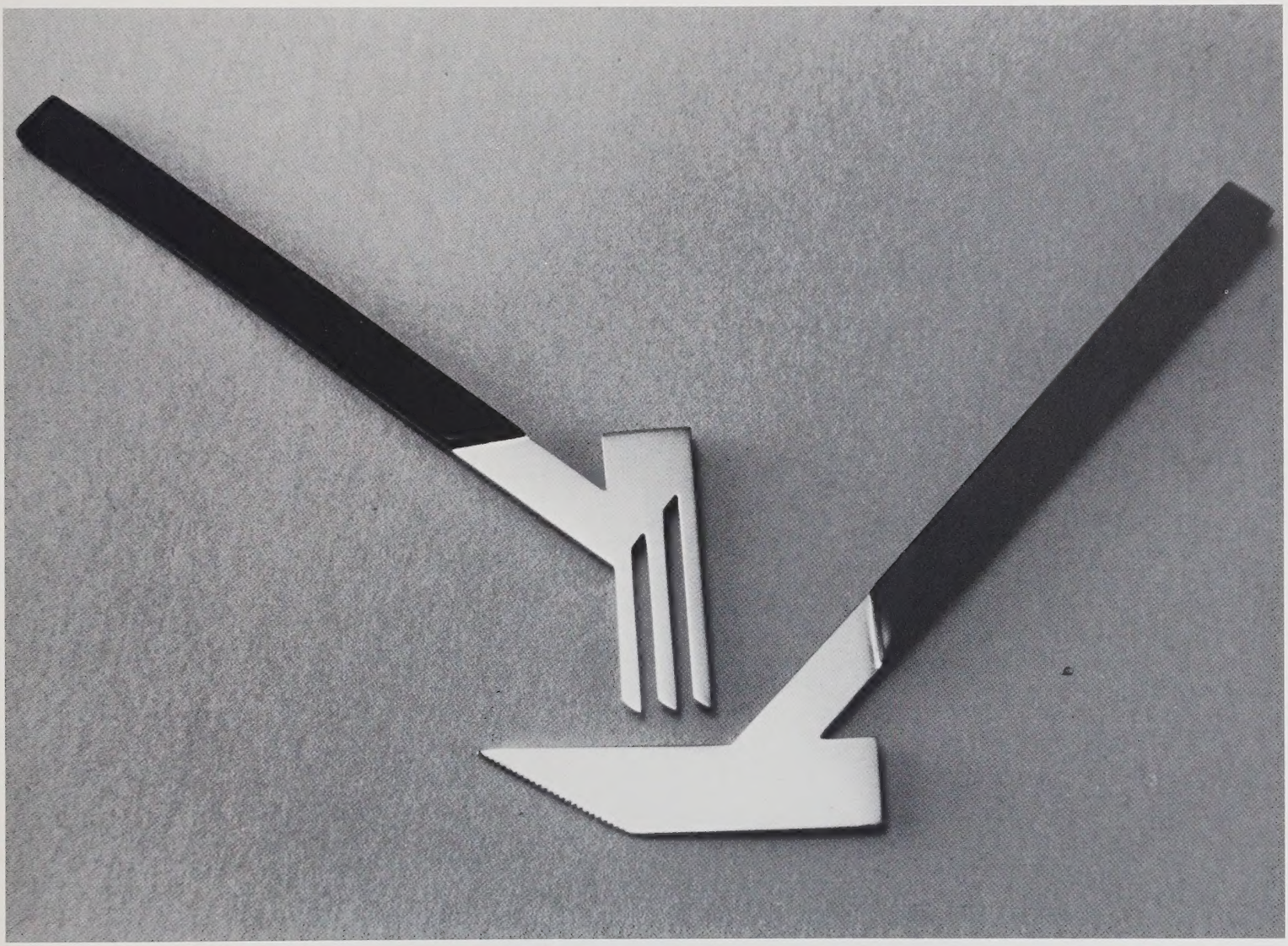
Much discussion has surrounded this matter. It is still open to question whether the benefits of this design outweigh the drawbacks. But I feel it is a viable design option that has yet to be explored fully.

A close examination of the fingers as they grip gives an indication of potential shapes for flatware handles. Notice that the manner in which the fingers close favors either square or flat shapes. Taken in cross section, round, flat, square, horizontal oval and horizontal rectangle forms are the most comfortable and stable handle forms to use. Least desirable are thin and vertically oriented forms. Through personal experience I have found that designs such as this have the tendency to roll onto one side or the other as the handle seeks a more stable position in the fingers. The general rule is that the longest axis of the cross section tends to the horizontal.

Figure 3 shows demitasse spoons designed by Hans Appenzeller. The design is straightforward and elegant, relying on the lines rather than on any superfluous decoration. An added feature of the design is the way the piece lifts itself in a sweeping manner from the tabletop. Although they certainly do function, notice that the handles are vertically oriented and would have the tendency, whether allowed to or not, to roll to a more stable position in the fingers.

Triangular forms for handles, although stable, are only sometimes successful. Simply looking at the finger convergence would seem to indicate that the triangular form would be ideal. However, minor differences in finger shape can make a difference. For some people triangular forms are perfectly comfortable. For others, like me, the end of the thumb tends to ride the top corner of the form proving rather uncomfortable. The best advice is to use triangular forms for handles with discretion.

The mechanics of knife usage requires separate consideration. Of the three utensils, the knife is the only one held in an overhanded fist. The most comfortable position is with the forearm at full interior rotation and the wrist held on a straight axis. The natural angle formed between the longitudinal axis of the knife and the horizontal plane is about 20°. This angle is of importance primarily with respect to the contact



Opposite page, top (Figure 2): Robert Davis, *Rockaway* pattern flatware, sterling silver, lapis luzuli. Photo: Robert Davis; **left (Figure 3):** Hans Appenzeller, *Demitasse Spoons,* sterling silver, 1983. Photo: Courtesy Hans Appenzeller; **above (Figure 4):** Kelly Erbschloe, *Fork and Knife,* stainless steel, Micarta

area of the knife blade.

A straight axis blade is the common standard. However, only the front portion of the blade can be used for cutting purposes unless the fist is dragged on the table. If the angle is built into the design, it is possible to have a knife in which the entire cutting surface of the blade is utilized while the arm remains in a comfortable position.

Figure 4 shows a wonderfully creative and playful flatware set by Kelly Erbschloe. Notice that angles have been designed into the knife as well as the fork that allow the wrists to remain at a neutrally centered position throughout a range of motions. This set radically departs from traditional notions but still remains functional. The angle of the knife blade also allows the full surface of the cutting edge to be utilized.

An examination of the longitudinal axis from above indicates another limitation. A perfectly straight vertical longitudinal axis gives an even and balanced transference of force from the handle to the tip of the knife. Any oblique angling of the axis from handle to blade transfers the point of force to the intersection of the two-directional axis. As this point is generally not supported by the hand, applied pressure will always cause the utensil to roll sideways in the hand.

The blade can be placed in an eccentric attitude to the handle as long as it remains parallel with the straight longitudinal axis. *(See figure 5d.)* The eccentricity of the blade cannot exceed much more than ¼ inch off dead center or it tends to roll as mentioned.

Referring again to *figure 1*, notice that the blade of the knife has been placed eccentrically to the handle. Since it still observes the ¼ inch maximum dimension, it is perfectly stable in use.

An accurate picture of optimal angles and dimensions for flatware can now be constructed and appears in *figure 5*. A top view of the longitudinal axis of the spoon and fork indicates an optimal range of 0° to 25° *(figure 5a)*. The side view of the longitudinal axis *(figure 5b)* shows a range of 0° to 23° The side view of the longitudinal axis of the knife *(figure 5c)* indicates an optimal range between 0° and 20°. And a top view of the knife's longitudinal axis *(figure 5d)* shows it must remain at 0°, although there is a slight range of eccentricity, ¼ inch on either side of dead center, allowable to the blade. Lateral dimensions of the spoon and fork should not exceed 1½ inches *(figure 5e)*. Although these angles and dimensions are limitations, they also afford potentials, with innumerable functional design possibilities.

Practical Guidelines

Balance and weight are important concepts to bear in mind when designing flatware. The total weight of an eating utensil can affect the individual's perception of comfort in the hand, even if the design itself is comfortable to the grip. It is very difficult to define a comfortable weight, as each person's notion of it is different. *Table 1* gives some average weights of mass-produced flatware that are generally accepted as being comfortable. While these are only general guidelines, experience has shown that the limits of comfortable weight should not exceed much more than ½ ounce either way of those listed in the table.

The hand can be tricked into accepting overly light designs by shifting the balance of the piece to the front of the utensil. It is important to note that this shift of balance

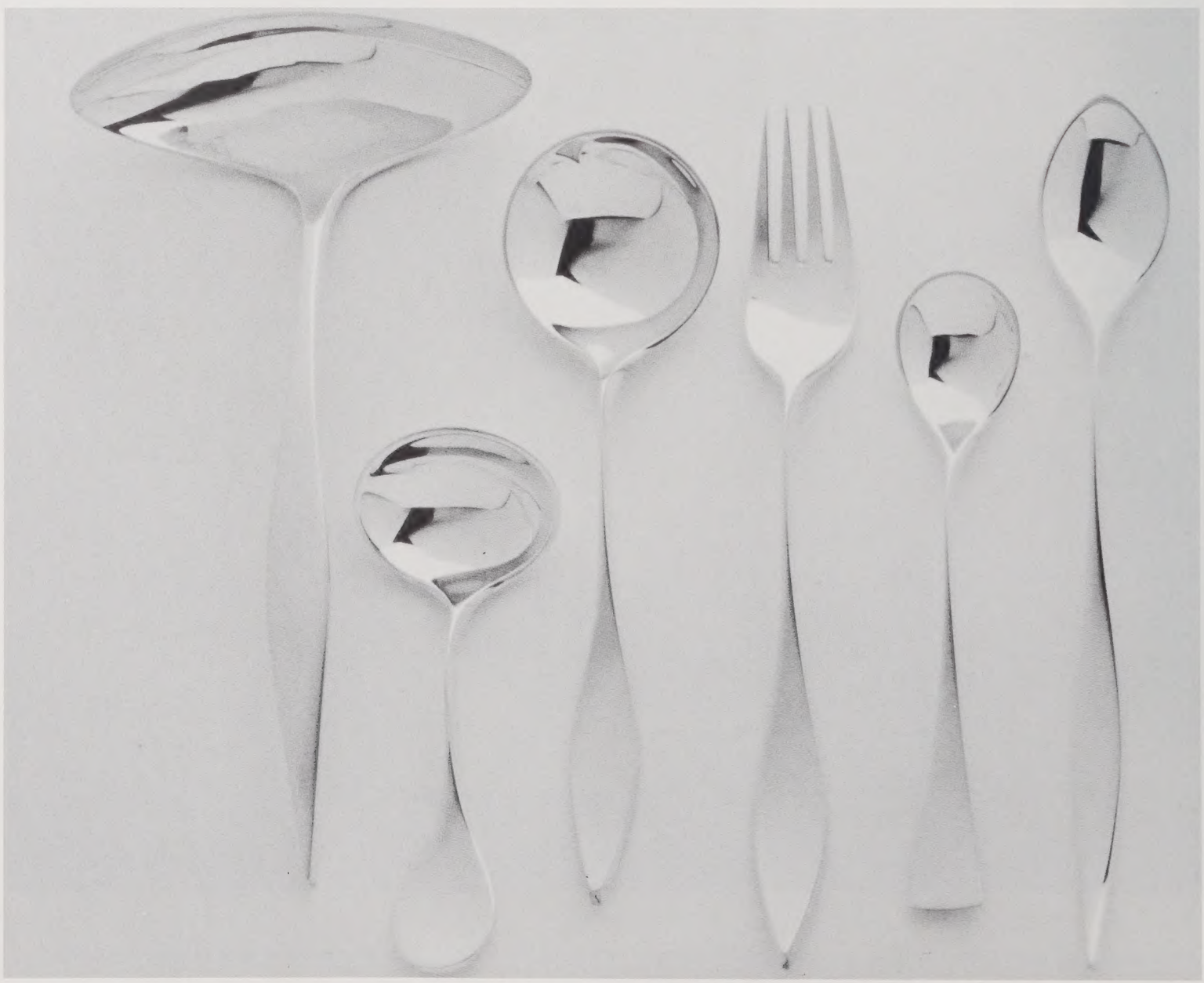


Table 1.

Average weights and scale lengths of standard flatware pieces.

Knife	Tea Spoon	Soup Spoon	Dinner Fork	Salad Fork
2¼-3	1-1¼	1¼-2	1-2	1-1¼
Weight (ozs).				
8½-9	5½-6	6¼-7	7-7½	6-6½
Length (ins.)				

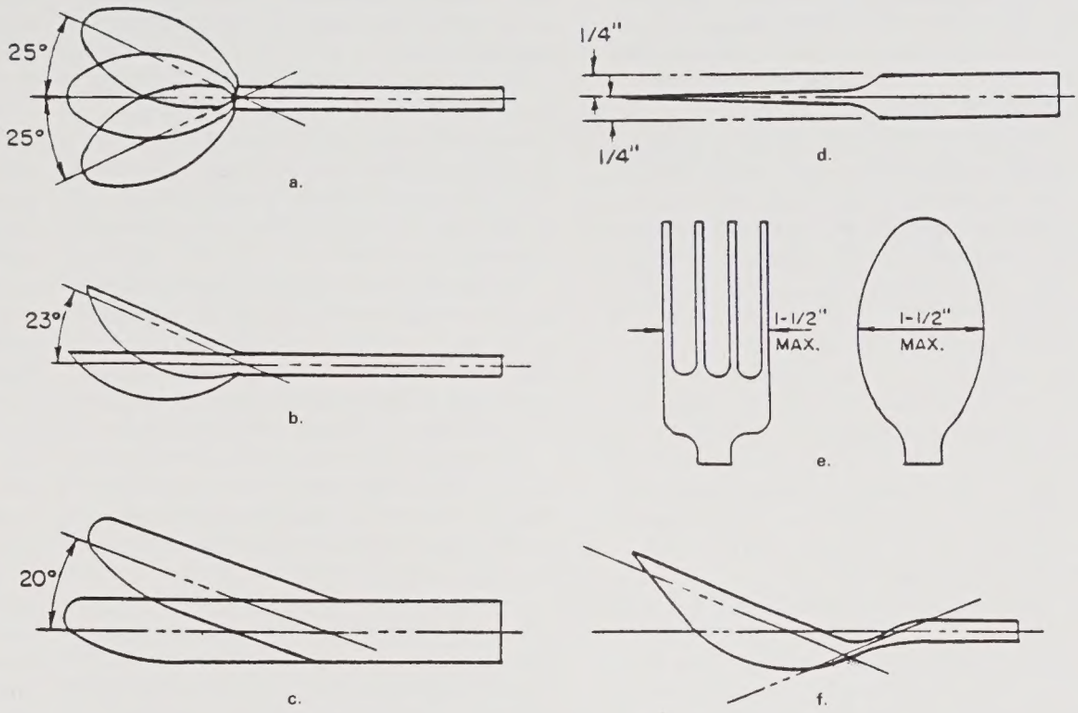


Figure 5

a. Vertical longitudinal axis, spoon and fork

b. Horizontal longitudinal axis, spoon and fork

c. Horizontal longitudinal axis, knife

d. Vertical longitudinal axis, knife

e. Lateral dimensions, spoon and fork

f. Compound angling to achieve upward angle

Above (Figure 8): Henning Koppel, *Caravel* pattern cutlery, sterling silver, stainless steel blades, design introduced 1957; **opposite page:** John Prip, *Forged Flatware*, prototypes for flatware produced by Reed & Barton, 1948–52. Photo: Courtesy the artist

should always be to the front and never to the back of the piece. If the balance is shifted to the back, the hand interprets the working end of the utensil as being even lighter than before.

The ideally balanced piece distributes its weight evenly over its entire length. However, in terms of actual design, this could only be accomplished in something resembling a straight rod or a chopstick. Practically, a well-balanced piece is one that distributes its weight equally on both sides of a fulcrum point. In the case of flatware, this fulcrum point is the third phalanx of the second finger when the utensil is held in normal eating configuration. A shifting of the balance to the front will be interpreted by the hand as added weight. Shifting the balance to the back will make the front seem lighter and will, with few exceptions, make the piece feel comfortable.

Scale refers to the overall length and width of the utensil. Standards of scale to which flatware conforms were established in the court of Louis XV to keep lace ruffs from being soiled. An average length for flatware according to standards also appears in *table 1*. Since we no longer wear ruffs, we are free to experiment with these established standard scales.

Possible length may range from very short to very long, within reasonable limits. It is not advisable to design a set of flatware that is so short that the knuckles drag in the food when trying to eat. Nor is it advisable to design a set so long that they tip the water glass over.

An extended scale design of my own is pictured in *figure 6*. This design is well balanced and comfortable to the hand. It was made very slender to keep the weight within reasonable limits. Consequently, the proportion gives the set a sleek and elegant look.

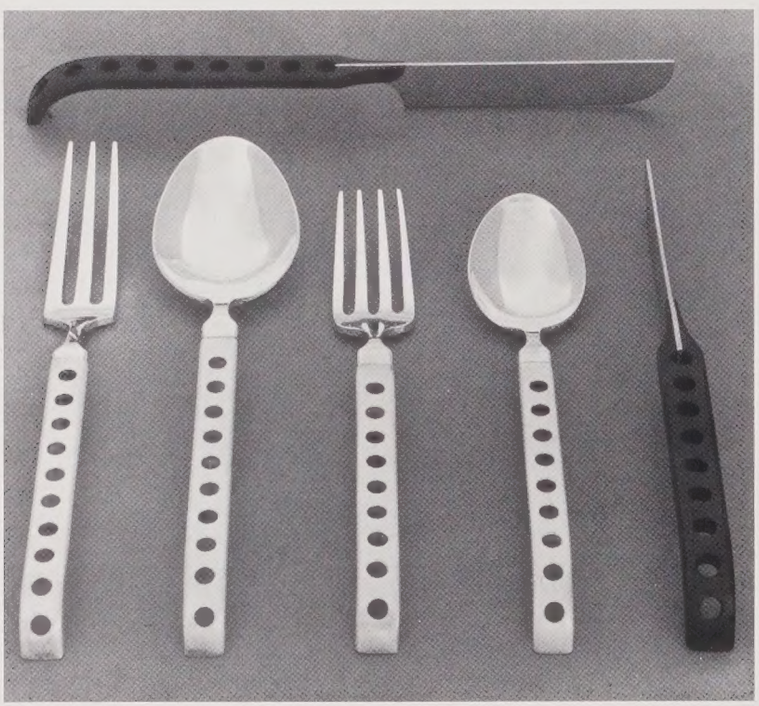
Proportion refers to the ratio of length to width. This is integrally tied with scale and materials used. Proportion affects not only the weight of the piece but also the esthetic perception of it.

A very long and narrow proportion tends to indicate elegance and lightness. A short and wide proportion will give the piece the effect of bulkiness. Short and narrow designs indicate extreme lightness and portability, while a long, wide design gives the effect of heaviness. These perceptions may be utilized to enhance the desired effect of the overall design or to compensate for other difficulties that may be present in the design.

It is important to consider the materials used when dealing with scale and proportion. A long and wide design will utilize more material than a short and narrow design. The type of material used must be carefully chosen in order to maintain an acceptable weight and balance.

Referring again to *figure 6*, the handles are quite long and taper into small utensils. If the handles were rendered in metal, the overall weight would be much too heavy, as well as throwing the balance to the rear of the piece. The use of Delrin plastic keeps the weight at an acceptable limit in addition to putting the center of balance very near the middle of the piece.

The structural limitations of the material must also be taken into account. Materials chosen must be able to withstand an extremely broad temperature range. They should also be able to withstand common household detergents and chemicals, as well as repeated immersions in water. Careful



consideration should be given to the placement of a given material in a design, making sure that the tensile strength of that material will withstand the rigors of its placement in the design.

In *figures 7* and *8* the intelligent placement of materials in a design is graphically shown. *Figure 7*, a timeless design by Nord Bowlen, shows the use of Zytel nylon handles on sterling utensils. Not only is the contrast of the materials most striking but also chances are that the strong and durable plastic handles will outlast the silver utensils themselves.

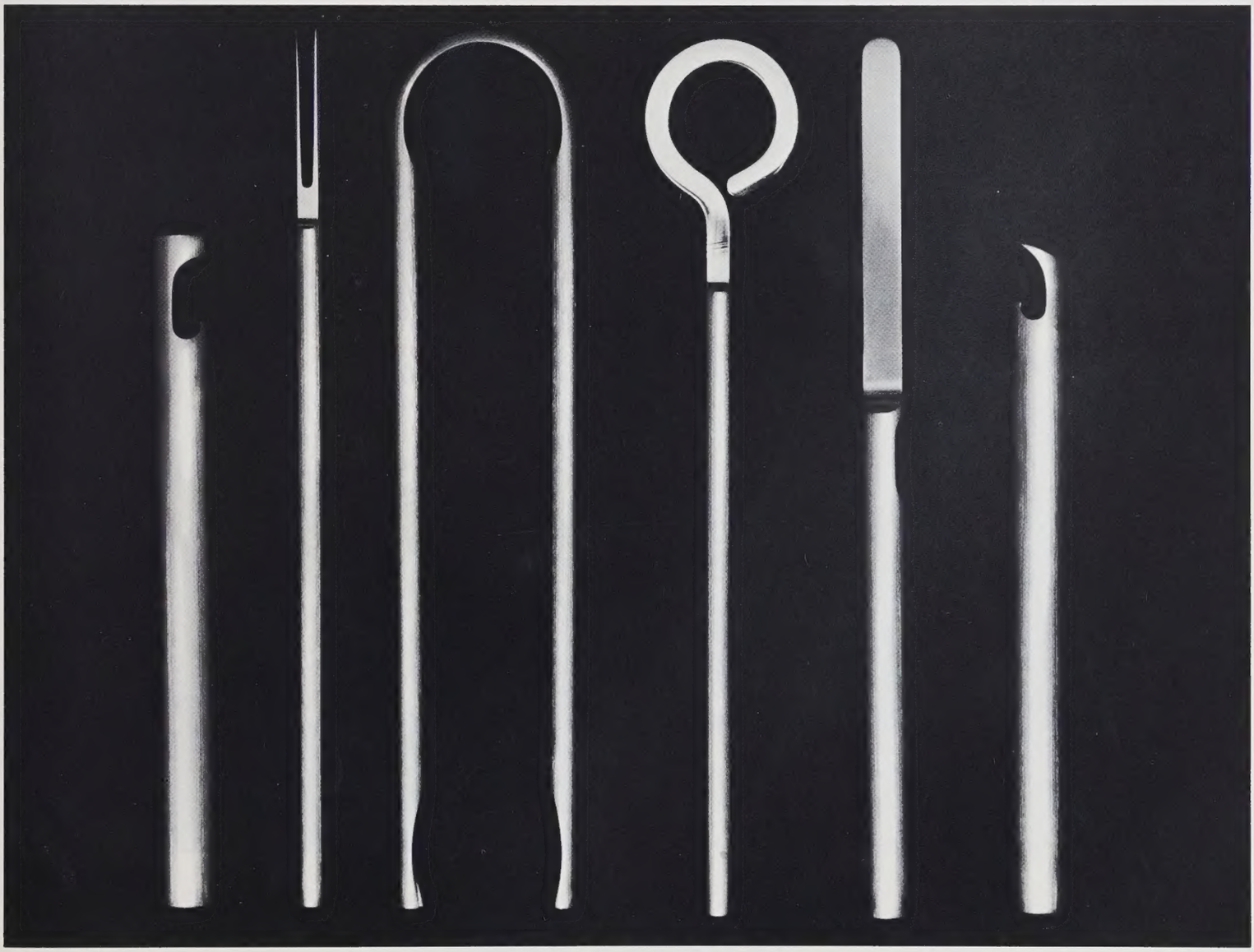
In *figure 8* Henning Koppel turns this idea completely around, using the plastic for the utensils and metal for the handles. Being salad servers these utensils undergo little stress, which makes the thinner plastic a perfectly acceptable choice for this application. Note also that the handles are tubular, thereby balancing the weight of the piece.

One aspect of flatware design that is almost entirely a matter of esthetics is the form used for bowl, tines and blade. Obviously, there are standard forms for these utensils. However, there appears no strict reason for retaining these standards other than for the sake of preserving tradition. Spoons with lozenge, square, triangular or diamond-shaped bowls are just as functional as the standard oval. Forks can range from the traditional four tines to as few as two. They may have exaggerated tine bases or no tine bases at all. *Figure 9* even has a circular tine configuration rather than a flat one. Knives may be blunted or pointed, straight or curved. The above illustrations demonstrate that as long as the design respects and does not hinder the functional intention, it is virtually unlimited.

Clearly, it is possible to create any number of original designs. And don't restrict yourself to knife, fork and spoon. Chopsticks, bar sets and serving pieces are all fair game for the ambitious and creative flatware designer, but close consideration must be paid to the limitations, particularly the physiological limitations. Some pieces I have designed will function but, due to problems with physiological limitations, either do not function well or are not particularly comfortable. Remember, careful planning before construction begins will result in a creative and fresh as well as functional design.

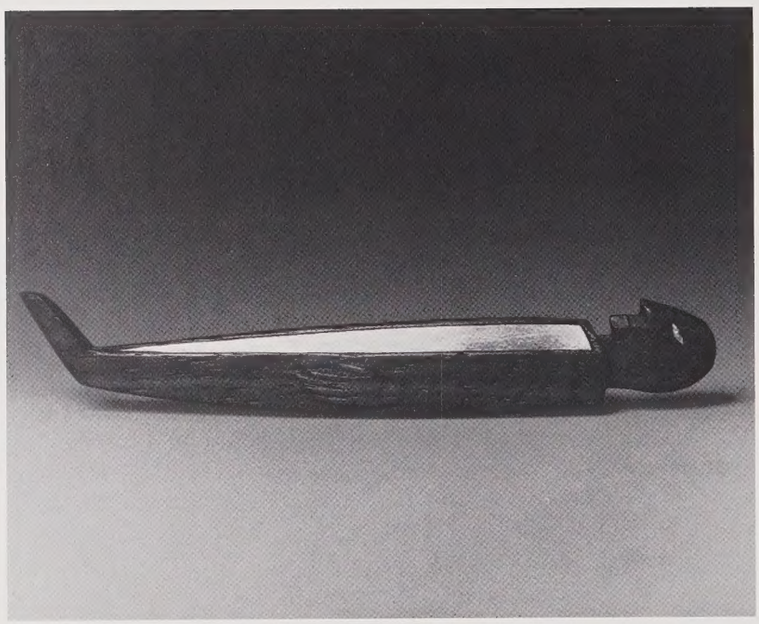
1. For a history of flatware, see Katherine Pearson, "The Knife, Fork, and Spoon: A History," *Metalsmith, Fall 1981.*

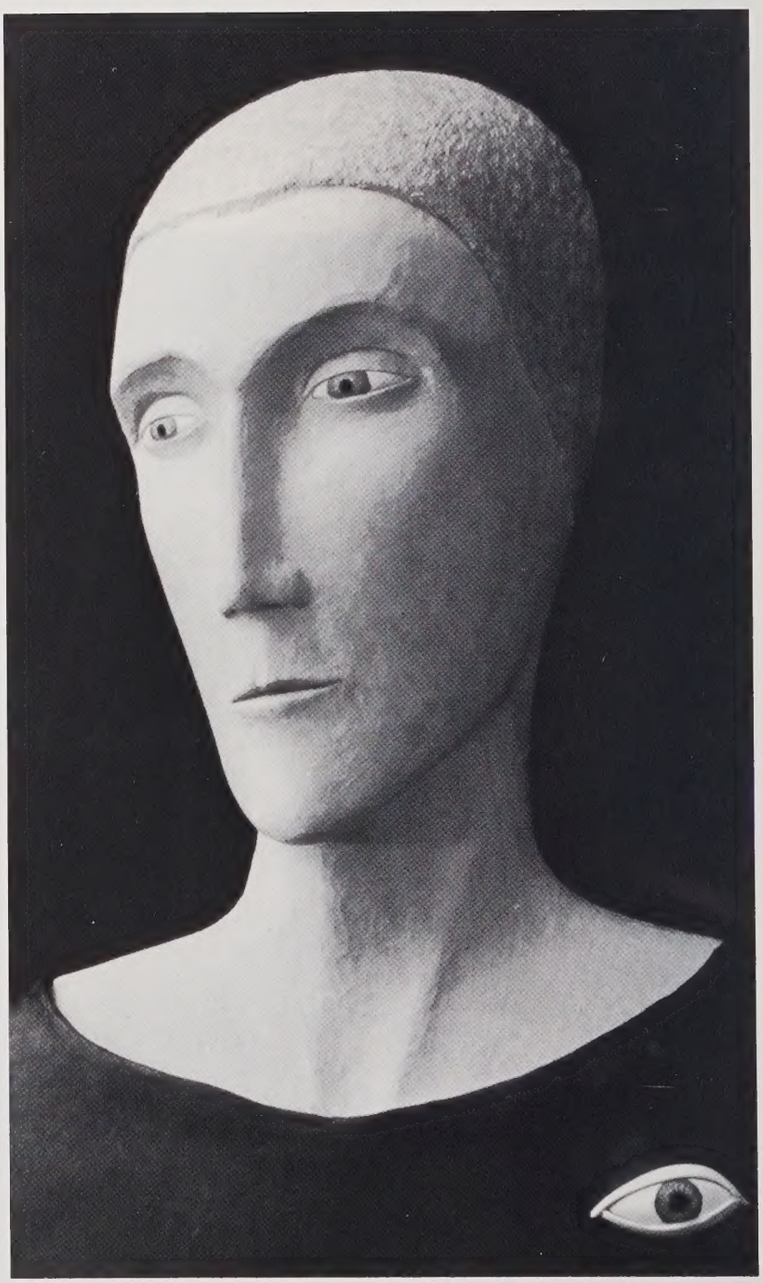
John Horn received his MFA in jewelry and metalsmithing from the University of Iowa in 1986 and is currently working for the University of Iowa in the metalsmithing department. In 1984 he was presented the Special Flatware Design Award in the National Student Sterling Silver Design Competition sponsored by the Sterling Silversmith's Guild of America. Since then his flatware designs have been exhibited widely.



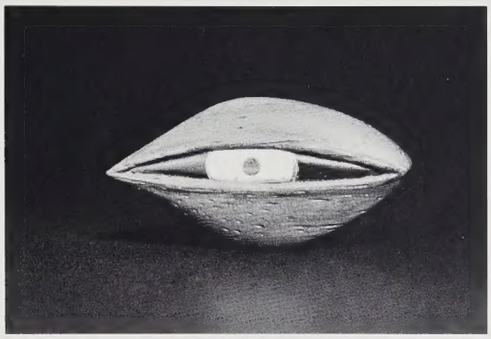
Opposite page, top left: Dan Feldman, *Flatware Prototype,* bronze, stainless steel, silver plate, black finish; **Opposite page, bottom left:** Reid Mendenhall, *Flatware* pattern, 1987; **Opposite:** Dan Feldman, *Spoon,* bronze, 1987. Photos: courtesy the artist; **Above:** Studio Obi, *Cylindrical Bar Set,* stainless steel, manufactured by Cini and Nils, Milan, Italy. Photo: Will Brown, courtesy the Philadelphia Museum of Art

MARK JORDAN: THE HERO WITH A THOUSAND EYES





Top left: *Self* brooch, wood, 5" l.; **above left:** *Guide,* ebony, gold, garnet, 3½ x 1 x ½"; **above right:** *Bridge,* wood, wax, oils, 18 x 22 x 4". Photos: courtesy of the artist



The Transparency Theory has long maintained an indomitable position at the core of any philosophy of art. Simply expressed, the theory claims that the work of art is only a means of facilitating a knowledge of mankind. It is a window through which we see the deeper realities. The work of art is seen through but is not itself to be seen—so the more transparent, the better the art. Esthetic response, accordingly, elicits a sense of discovery, a disclosure of life and nature whose immediacy is contemplated through the work of art before us.

The ideal of this self-diaphanizing art is ancient. Traditionally, the fantasy of representation requires that the work of art present to eye and ear only that which would be presented by the object imitated. A painting of a tree looks just like the real tree, or, in the case of Mark Jordan, an eye is just an eye, but we recognize that the art of the painting is something other than the tree. Then why paint the tree, or fabricate a representation of an eye? Because when reality and representation negate each other, what is left is the artistic illusion, the gauzy essence of art, the goal made real through the artist's medium. The artist, like the seer, the actor, the musician, the dancer, sacrifices himself for the sake of something other; whether you characterize it as meaning, idea, content, knowledge of reality, etc., it is something other than what the artwork appears to be.

Here, what is the other that Jordan is sacrificing himself for? He appears to be unveiling an archetypal inventory of psychic jewelry that spans both primitive and modern societies. Today, as in the premodern world, metaphysical concepts are not always formulated in theoretical language but in the symbol, the myth, the rite, a complex system of affirmation of reality. It is, however, essential to understand the deep meaning of all these symbols, myths, rites, in order to succeed in translating them into our habitual language—in the case of Jordan, the language of jewelry.

Top: *Night Vision,* wood, paint, 2" h. 1985; **Above:** *The Hand* garden lamp, copper, 1983

This series of maybe 10 lamps are made of copper and put together very roughly, with lots of lead solder, very obvious seams—kind of Frankenstein-like. They have to do with summer in Georgia—it's often 100 degrees here.

If we observe the general behavior of man, we are struck by the fact that neither objects nor human acts have autonomous intrinsic value. Objects and acts acquire a value and in doing so become real, because they participate in the reality that transcends them. Take the commonest stone. It will be raised to the rank of "precious," impregnated by magical or religious power by virtue of its symbolic shape or origin, or because an oath has been consecrated with it.

Primitive man acknowledged that no act is his own, that he is living a life of ceaseless repetition of gestures initiated by his forebears and ultimately traced to a higher power outside the realm of humanity. Modern man, on the other hand, acknowledges the history of archetypes but feels more comfortable positing its genesis in the collective unconscious of his psyche rather than in some otherworldly power. It is here, on the border of eternal myth and collective psyche, that Jordan works his magic. His jewelry discloses the animating principle in man that is the source of vital activities—the soul or spirit that in mythology is sometimes considered to be capable of persisting in a disembodied state after separation from body and death. Jordan's work is the personification of psyche distilled through the eternal myths and the medium of jewelry.

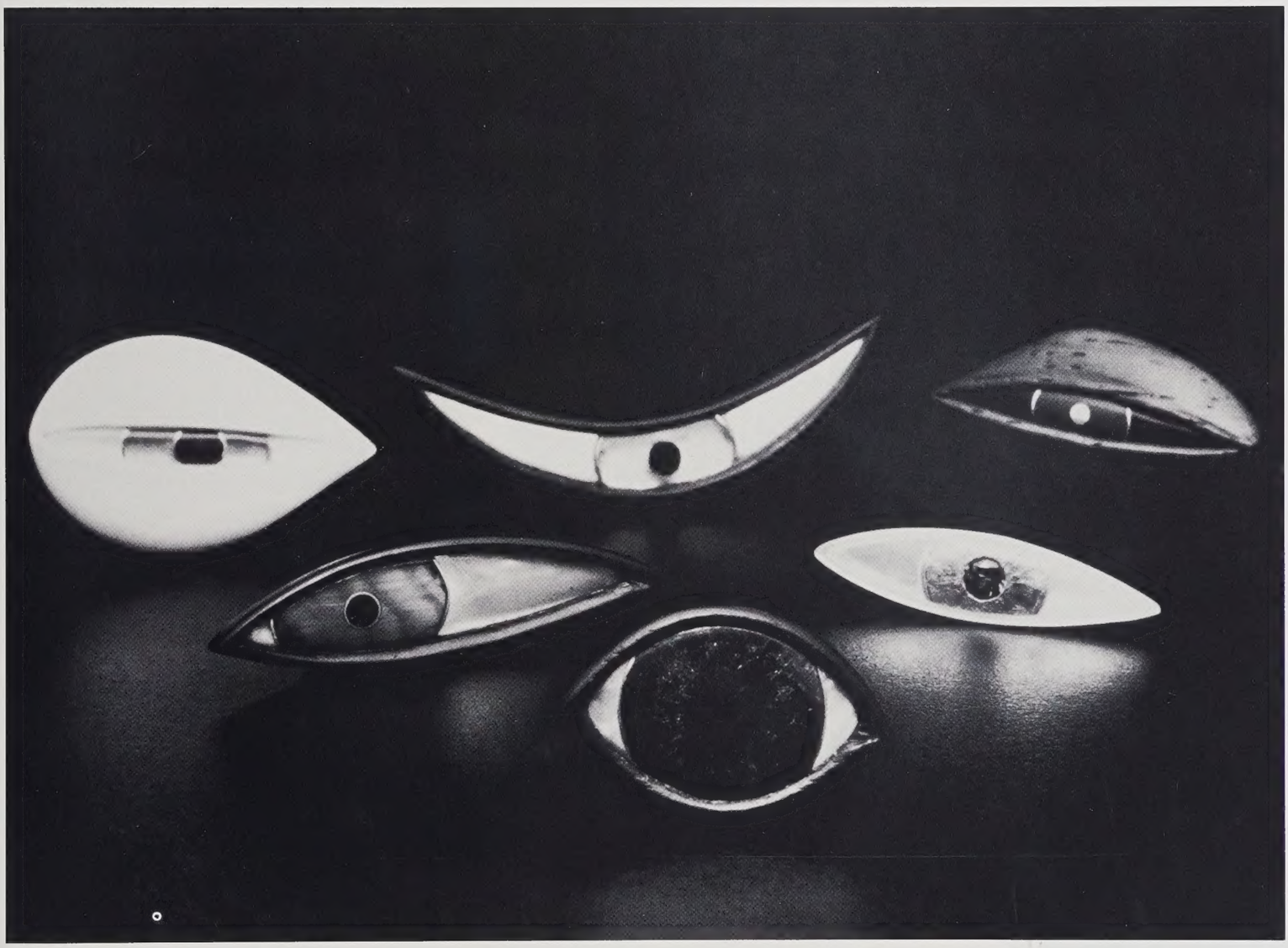
He writes: "I am now extending this idea of bridging the inner/outer schism with ornament by making it spring directly from the physical body of the subject as if it were a manifestation of inner workings. My 'ornament,' though, is usually a physical aspect of a subject which has symbolically assumed enough power to compete with or dominate the appearance of an individual. Inevitably, I find myself working in and around that gray area of human existence that gives rise to myth and dreams."

I was thinking that jewelry is a bridge between the inner workings, our inner self, and the social self, or jewelry as a social manifestation. I started making sculptures in which the ornament had taken over, or gained more importance than it normally would on a person. This started to say something about what was going on inside that person or a reaching out, a showing of what was going on in their mind. The carving might be a head with hands reaching out of it. In a piece like Tenor *these forces started to take over and all the features of the head went away except for the mouth, which was singing or shouting or laughing—giving some information coming out of the person. There wasn't any intake going on. It wasn't about any specific individual but the state of an individual.*

As opposed to Tenor, Monitor *has to do with intake, just watching, through the eye.*

Monitor (left) brooch, wood, paint, 4" h.; *Tenor (right)* brooch, ebony, paint, 4" h.

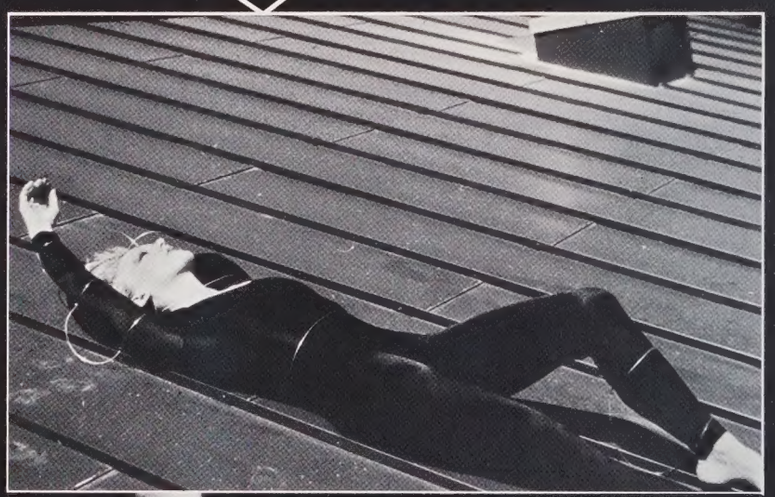
The eye is charged with symbolism, and always has been. As the mythologist Joseph Campbell says, the eye is the symbol of conscious awareness. And I believe that's true. It's like a window to our souls. If you look someone in the eye, you want to find out where they're at. I think that the eye has a lot to do with jewelry. People started wearing jewelry to avoid the evil eye, to avoid that connection. People would wear something glittering that would attract the eye away and avert the evil eye. Or a woman would wear a bead in the ear so that the infant could focus on something like an eye while it was breast feeding and couldn't see the mother's eye. And this focusing on the bead would calm it. There's something really deep, right at the core of things, with the eye and jewelry; and so I started making a bunch of jewels that were eyes.



Eyes brooches, wood, gold, gems, 1–2″ l.

PROJECTS OF EXPLORATION

STUDENT WORK



PROJECT 3

THE ART AND SCIENCE OF LINE

This is the third in a series of projects for students, created to provide a forum in *Metalsmith* for provocative and innovative work. We determined that a problem-and-solution approach would be fair and open, encouraging creativity and exploration.

The projects will be assigned by a different professor each time. In this way, we hope to spotlight issues in all areas of metalwork, from sculpture to body adornment, from scale to preciousness. This third project was assigned by Billie Jean Theide, Professor in Art and Design and Co-Director of the Metals Program at the University of Illinois at Urbana-Champaign. The problem was line, the elementary means of visual communication, used subjectively to suggest or describe distinct expressive and emotional states. Her commentary accompanies the work she has chosen as most successful.

Information on the assignment for the next project appears at the end of the article.

A LINE IS A DOT OUT FOR A WALK.....
—Paul Klee

The Greeks (640 B.C. to 100 A.D.) introduced the earliest systematic method used in the study of geometry. They acknowledged the beauty of geometry as a discipline with a structure and understood that the proof of a formula was more exciting than the discovery of a practical application. The monumental work of Euclid in 300 B.C. collected and systematized all previously created geometry. Euclid set out to make definitions, and, in doing so, compiled a set of statements to be accepted as "true." From these, all theorems were deduced as logical consequences. Euclid's 23 "Definitions" included:

1. A point is that which has no part.
2. A line is breadthless length.

For centuries commentators, both critics and defenders, have discussed and argued Euclid's "Definitions." Defenders of Euclid contend that he did not intend statements 1 and 2 to be definitions but was merely pointing out the abstract, nonspatial characteristics of the system. If so—if Euclid did not intend to define point and line—then he is in this respect a contemporary. Today point and line are viewed as primitive or undefined words—those from which all other words in the system are defined.

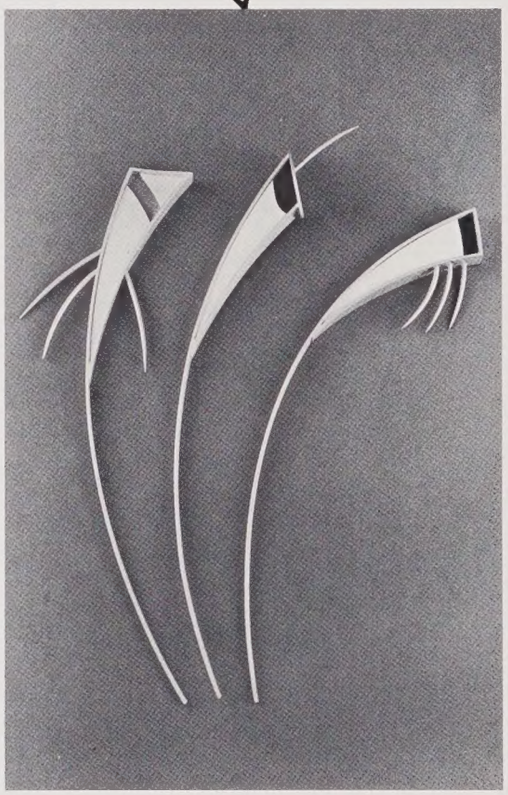
Point and line do not exist in the real world—line can only be approximated, for example, by a length of rope or wire, or the mark made by a tool. The concept of line, however, can be applied and used in a practical sense without the knowledge of its supporting formal analytical system. For example, in the ancient pre-Greek development of geometry, the ancient Babylonians and

Opposite page: detail of inset—Linda Oliver-Matt, University of North Dakota, Grand Forks, *Structural Bodies,* sterling silver, 1987. Model: Heidi Johnson. Photo: Marty Berg; **above:** Nancy Montgomery, San Diego State University, *Blue Figure* brooch, sterling silver, enamel, 24k gold, 5½" h.

Egyptians knew geometry well—their applications involved measurement, particularly earth measure. They understood the properties of the right triangle to the extent that a knotted rope held tightly by three men formed one. They used this and other geometric realities to survey their lands and to construct the pyramids.

Just as early civilization used devices without the knowledge of formal and analytical reasonings, so does the contemporary artist. Visual artists use the concept of line without attributing its basis to Euclidean geometry; line remains a primitive word, which is interpreted in numerous ways. The richness and excitement in art expression depends in part upon a variety of meanings inherent in visuals as well as upon the vagueness and ambiguities of the ideas expressed.

The work submitted for this problem exhibits widely differing approaches and conclusions—only one, however, addresses the true character of line and that is the work of Linda Oliver-Matt called *Structural Bodies.* The minimal linear elements (wire) extend the natural curves of the human form—addressing parts of the body seldom dealt with. These wire elements also extend to the linear elements of the architectural environment (building walls, roofing and plumbing elements). Jewelry is no longer additive but part of a total visual environment. The others are presented here because I find the diversity rewarding.



Above: Robert Laible, University of Illinois, Champaign, *Knees and toes* pins, sterling silver, colorcore formica, each 9 x 2½ x ½"; **opposite page:** Denise Seif, University of Illinois, Champaign, *For Better Reception* pins, sterling silver, copper, plastic, 3½ to 5" w. x 5" l.

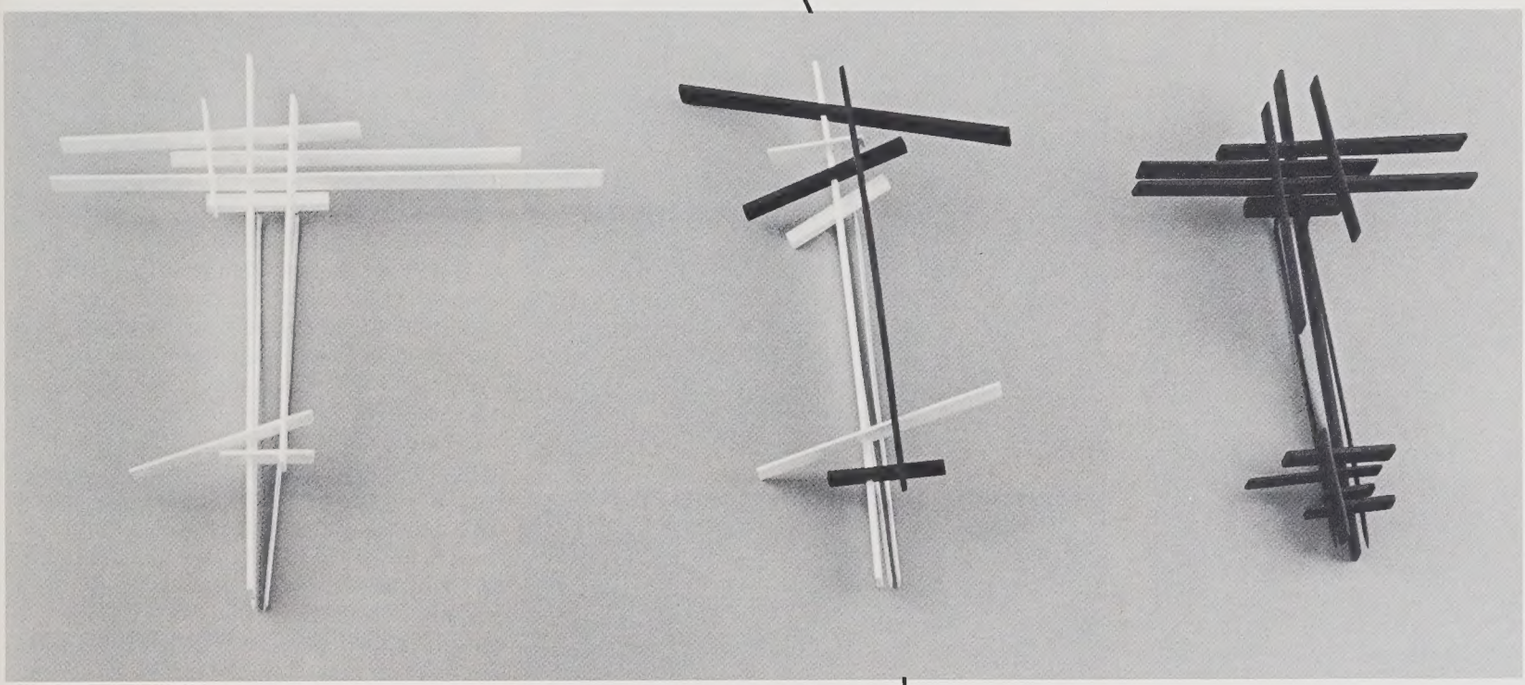
In Denise Seif's pin series *For Better Reception,* there is a reference made to the Russian avant-garde, specifically the two-dimensional works of Kasimir Malevich. Her controlled, planar assemblages are in the constructivist style, and abstraction, precision and regularity dominate.

In contrast is the work of Nancy Montgomery. Her planar brooch titled *Blue Figure* begins to address the idea of narrative through representation. Restrained facial features, motionless gesture and repressed posture, in addition to the simple, straightforward use of material and technique invite contemplation.

The planar constructions *Knees and Toes* by Robert Laible are reminiscent of Kandinsky-like abstractions. The carefully positioned inlaid elements of colored formica, animated pose and limblike extensions suggest play and humor.

Line is an abstraction, manipulated and developed by man as an agent for the simplification of statements of visual fact and for symbolizing graphic ideas. Its importance stems from our tendency to want to make order out of chaos and our desire to order ideas and emotions to reflect intentions. As have scientists, artists have attempted to isolate and define such terms. Yet, we should not forget, in our isolation, that Euclid also said, "The whole is greater than the sum of the parts."

—Billie Jean Theide



Project 4: Visual Intricacy

Project 4 is presented by William Harper, Professor of Art, Florida State University at Tallahassee.

Project: To create a pair of earrings that do not match but that complement each other when worn together. Each should be a strong enough idea visually to be worn independently. One should be obviously more major than the other. Each should address the problem of visual intricacy.

Avoid anything that reflects current design cliches endemic of Seventh Avenue fashion-jewelry preoccupations, Memphis/New Wave idioms or the Paloma Picasso/Big Rock complex. Strive to make a personal, contemporary statement that can become an heirloom—a pair of earrings, which, when worn singly or together, becomes *the* major jewelry of the wearer.

Deadline for submission is April 1, 1988: Students must be currently enrolled in a metals program at the undergraduate or graduate level. Black-and-white photographs and/or 35mm slides documenting the work should be forwarded to:
William Harper, 3516 Trillium Court, Tallahassee, FL 32312.

The following must accompany the photographs/slides: 1. artist's name **2.** college or university (indicate undergraduate or graduate) **3.** address and telephone number **4.** title of work **5.** pertinent descriptive information **6.** materials/technique **7.** dimensions **8.** date completed **9.** photo credit **10.** statement of intent.

IMPORTANT: Photographs are critical to the success of your work in print. Please pay attention to lighting, composition, focus and background color.

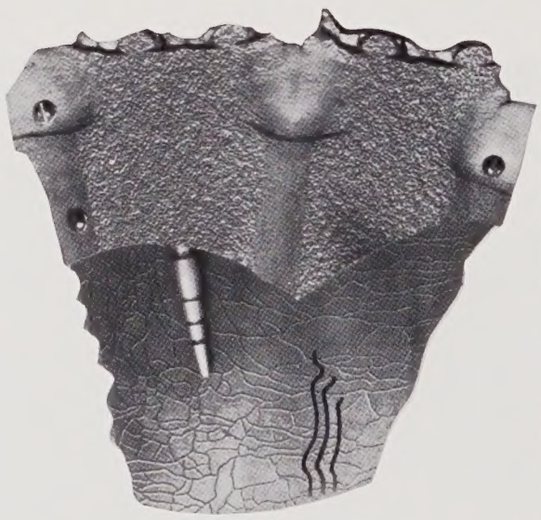
HEAT-INDUCED WEB TEXTURE

by Chuck Evans

In late 1981, I began working with anodized aluminum, drawn to its light weight, availability and low cost. In developing a simple studio "facility" for anodizing aluminum, I focused on experimenting with both color applications and surface effects on the metal. At that time, few people were looking into alternative surface effects, most taking a straightforward approach to surface treatment and the application of dye colors. I enjoyed "playing around" with the material, and the number of sample pieces grew as I began trying to push the processes to creative limits.

During this period I began to wonder why aluminum would not take on torch or heat textures similar to that of "reticulated" silver and nickel silver alloys. After several attempts with the torch, I concluded that no such textures would appear on untreated aluminum and went on to other things. In late 1984, I again became interested and took a new tack by asking myself, "Why does silver reticulate?" As information about silver reticulation had been published widely, I knew the presence of a layer of cupric oxide was critical to the occurrence of the reticulated surface on silver alloys.

A review of the aluminum anodizing process provided the clues. During this process the surface of the metal is electrochemically oxidized to develop a porous layer of aluminum oxide that will absorb dye. With this insight I applied the torch to a piece of anodized scrap and a texture appeared. It wasn't the classic "reticulation" texture but one of web or netlike veins running in all directions, like a bullet hole through a windshield. It was obvious then that the oxide layer was the critical component. Since that time I have used this technique often, with both torch and kiln, on all types of aluminum, mostly scrap of unknown alloy composition and thicknesses, ranging from foil to heavy plate. The web textures always develop.



Chuck Evans, *Pin,* heat-induced web textures on anodized aluminum, 3 x 3″

Procedure

The actual application is simple. Just prepare the aluminum as you would to color. Generally I place the piece in the anodizing bath for 10 to 20 minutes and rinse. I use a small acetylene torch to heat the metal. Lacking proper measuring devices, I cannot say at what temperature the webs begin to appear. However, it is sufficiently below the melting point so that melting or puddling is not a problem—you are less likely to burn a hole through aluminum than silver.

A general, overall heating is not necessary. Simply start at one end, holding the torch tip over an area until the web begins to appear, and slowly advance the flame. Webs will grow behind or around the flame as it moves. After the texture occurs, the piece can be colored by conventional means.

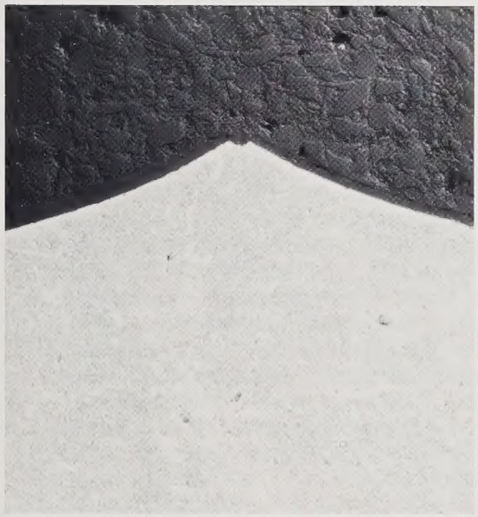
In order to develop a more "scientific" understanding of the process, I submitted samples to Professor John Verhoeven, Senior Metallurgist, Ames Laboratory, Iowa State University. The samples were 3003 aluminum alloy, .102″ thick, anodized for approximately 15 minutes at 12 to 15 volts in a solution of 15% sulfuric acid. Samples were dyed dark blue. Thin cross sections were cut off, secured in a mounting compound, polished and photographed through a 250-power microscopic lens to reveal the nature of the aluminum material (see illustration).

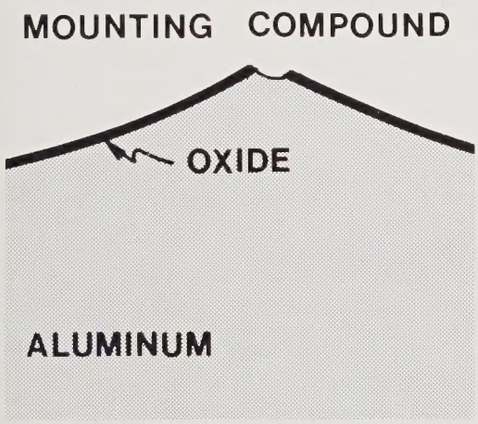
Based on an examination of the samples, the following concept was developed. The coefficient of thermal expansion of aluminum oxide is less than that of aluminum. Upon heating, the aluminum will expand more rapidly than the oxide layer developed by the anodizing treatment. This causes the surface oxide layer to be pulled into tension. The oxide film breaks along the lines perpendicular to the direction of maximum expansion. At the point where the oxide layer fractures, fresh aluminum is exposed. It oxidizes immediately, but its freshly oxidized area will be thinner than the surrounding electrochemically anodized oxide layer. It will also be colorless. Upon cooling, the aluminum inner structure will shrink more than the oxide layer and this will cause the oxide layer to compress. Because the oxide layer is much thinner along the cracked lines, the layer will be much weaker also. In areas away from the cracks, the thick oxide layer will exert a stronger restraint on the inner aluminum during cooling than right at the cracked regions where the oxide is quite thin. In the cracked region the restraining force of the oxide is weaker and the inner aluminum structure bulges outward, possibly producing further cracking in thin layers along the previously cracked locations. In cross section, the tips of the protrusions have a jagged appearance similar to that of a volcano crater, and this is typical of all samples examined and provides evidence for the above explanation.

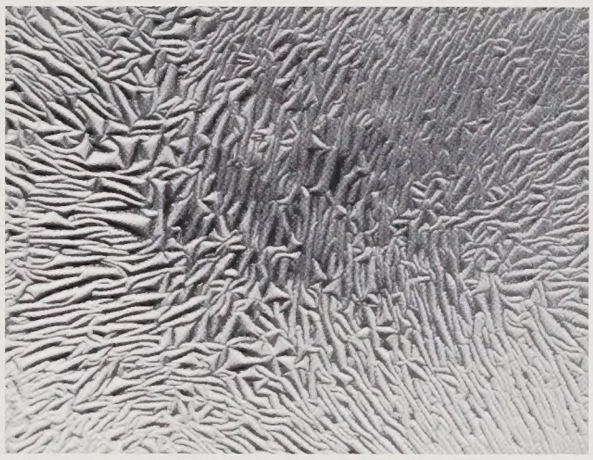
Since the textured pattern is associated with the oxidized area on the aluminum, control can be applied to create patterns or textures. The microscopically enlarged illustration shows the effect of blocking the pattern with soldering flux. Alternately, the oxidized area may be abraded away. One of the best ways to do this is by sandblasting.

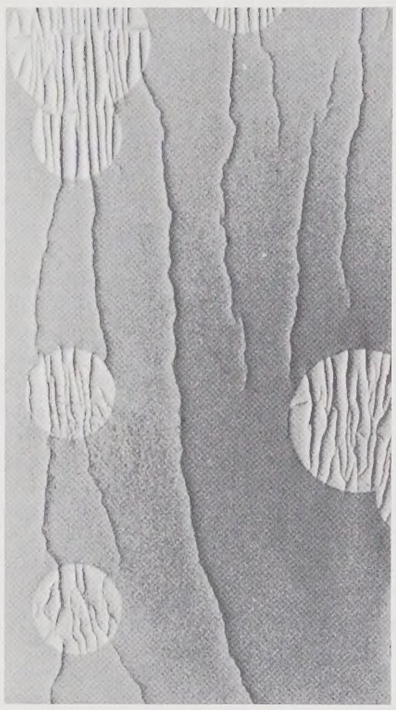
Chuck Evans is a professor of jewelry and metalsmithing at Iowa State University. A distinguished member of the Society of North American Goldsmiths, he has exhibited his work extensively and is author of Jewelry: Contemporary Design and Technique.

ON ANODIZED ALUMINUM









Above and top: Transverse cut through a "wrinkle" on aluminum sample anodized with blue dye, 125X. Photo: Professor John Verhoeven; **center:** three shots show the wide range of surface textures possible; **far right top:** Masking and sandblasting provides a more controlled method for detailing the pattern; **far right:** Blocking the pattern with soldering flux creates a random pattern

LETTERS & REPORTS

Many letters received are of interest to the entire readership. Unless stated otherwise, all letters received may be included in the "Letters" section. Address letters to: Sarah Bodine, Editor, Metalsmith, *1 Penn Lyle Rd., Princeton Jct., NJ 08550. Letters should be signed and a return address given. The editors reserve the right to edit for publication.*

Dear Editor:
I was delighted that the Spring issue of *Metalsmith* contained a comprehensive overview of the National Museum of American Jewish History's Judaic crafts exhibition "Ten by Ten" and appreciated Bernard Bernstein's comments.

As both the founding organizer and guest curator of these annual exhibitions, I have set as my goal, as part of the museum's mission of celebrating the American Jewish experience, to bring to public attention the contemporary expressions of artists who maintain the vitality of religious observance through their creations. Through these exhibitions, the museum has nurtured and encouraged artists already producing Jewish ritual works as well as stimulating those for whom the application of their craft to ceremonial art is a new challenge.

The presentation of such exhibitions and in particular our tenth anniversary exhibition, "Ten by Ten," has indeed involved a great deal of risktaking by the museum in which the participating artists have shared equally. For this exhibition, 10 artists with a proven mastery of their medium were asked to create a stellar Jewish ceremonial work. Each was asked to reinterpret ancient traditional objects through the lens of contemporary esthetics, technology and experience. The diversity of materials, sizes, color, unusual structures and sheer creative ingenuity they revealed made the exhibition stimulating, or, in Mr. Bernstein's words, "a breath of fresh air."

I feel that Mr. Bernstein made some valid critical technical assessments of some of the works in "Ten by Ten" and certainy respect his expertise as craftsman, teacher and historian of Judaica. However, I take issue with his approach. On the one hand, he commends the museum for this bold endeavor, while, on the other, he is highly critical of the nontraditional focus of the work. His very conservative perspective totally disregards the premise of the exhibition, the museum's motivation and the artists' intent.

To hold artists to a prescribed set of guidelines would be to have them reproduce that which has been done many times before. This was clearly not the intention of the "Ten by Ten" exhibition. The museum hopes to mount a major exhibition in three years, again focusing on contemporary ceremonials. I hope Mr. Bernstein or a representative of *Metalsmith* will be present at that time. And I hope that the reviewer will see the exhibition for what it is—an examination of contemporary American ritual art.

—*Beverly Hass,* NMAJH Vice-President

Bernard Bernstein replies:
In her letter Beverly Haas makes up for my unintentional oversight in not crediting her for organizing and curating this show and those that preceded it. My apologies.

However, her complaints that my approach was unacceptable in that I commended the museum for its "bold endeavor" and then criticized the nontraditional focus of the work, that my very conservative perspective ignores the goals of the museum and that I set prescribed guidelines for the artists to follow don't seem to have any logical connection with my article, unless I interpret them to mean that she regards all 10 artworks as exemplifying a nontraditional style. This is hard to believe, unless Ms Haas defines nontraditional as anything made after Ludwig Wolpert's first modernist piece in 1931.

In fact, I commended the museum for three things: showing work being made today as part of a continuing policy; creating an interesting exhibition by accepting a wide spectrum of orientations; including work that might jolt the responses of some visitors.

Of the 10 objects in the show, eight survived the editing process—my article was too long. Of the eight pieces covered, six were "traditional." By this I mean straightforward, functional objects that could be used in a home or temple today whose art-historical style was more or less modernist or contemporary. They don't even fit under the umbrella of Ms Haas's objections because they were not "nontraditional."

These six objects got a balanced review: three received both negative and positive evaluations, one got only negative reaction, and the two most innovative in this group earned positive criticism. The piece that did worst was based on a trite, worn-out Jewish symbol, was not made for this exhibit and was part of an edition of 200. Even the artist's statement in the catalog was warmed over from the past.

That leaves four nontraditional pieces. The two that were not covered in *Metalsmith* were probably left out because one was paper, the other fabric, and space was short. I will sum up my original remarks about them: They were both highly original. One was functional, the other not. I liked one, loved the other and had no negative comments on either. So much for my "conservative perspective" regarding eight out of the 10 entries.

The remaining two pieces that were covered in my review were clearly nontraditional. In addition to one of the unpublished works, these two would be the only ones I would buy if I were on an acquisitions committee. But that does not mean that they were beyond questioning. The whole point is that their unconventional design insisted on serious analysis. These two pieces demanded and received the extra time, effort and thought they deserved. Positive and negative things were said about them. If my bias were "very conservative" I would have ignored them—the ultimate punishment. Instead, they were carefully explored.

Different reviewers have different styles. Some fawn. Some trash. I teach. I especially teach with Jewish ritual art because it is not exactly a front-page subject—yet.

In essence, my lesson went like this: Here are eight pieces, some of which depart from traditional ideas and perceptions of Jewish ceremonial art. In order to know how far they depart, it helps to know where the borders are. Knowing the borders doesn't mean being married to them. There is a difference between *describing* the boundaries of tradition and *prescribing* them. The only prescribing I have seen so far is Ms Haas's attempt to "set guidelines" on what I write and what may be written three years down the road.

It is not uncommon to commend the high ideals of an exhibition, a museum or an artist and still to discuss specific weaknesses and strengths. High aspirations are not always fully realized. I have never read a review that started with a guarantee that the writer was only going to say things that would please.

According to my definition, there were both traditional and nontraditional objects in the show. Ms Haas seems to suggest that all were nontraditional, therefore automatically good, therefore immune from evaluation. I don't subscribe to the notion that examples of *any* style are exempt from analysis and evaluation. I do believe it is desirable to show new work, and the museum earned and received praise for that. New work deserves more attention, and it got it. The outcome of that attention is not guaranteed, yet, on the whole, I think the objects in this show came off quite well.

Dear Editor:
William Grenewald's selfserving letter (*Metalsmith,* Fall 87, p. 47) does little to reassure the crafts community. Rather than address the points of criticism, it attempts to revise history and maintain the fiction that the ACC is using its high visibility to lead the world to a greater appreciation of the craftworker and improve the lot of those workers. This transparent rhetoric ignores the fact that as the creation of a rich and powerful patron the ACC has an inherent agenda. The clear purpose of the institution is the manipulation, suppression or cooption of local grass roots crafts organizations.

As a member of the New England Regional Assembly executive committee from 1973-74, I was in a position to observe the way in which these assemblies were used as rubber stamps for corporate decisions. The illusion of democracy was always present, but the assembly, whenever it differed from the executive director's decision, was muzzled. It was at this time that the Northeast Craft Fair, which had been organized by an ad hoc group of volunteers and as it evolved and grew, managed by the New England Assembly was removed from the control of the assembly and transformed into ACE. This

transformation eliminated all traces of the democratic fair as it was originally conceived.

The instances of repression, arbitrary exercise of authority and insensitivity to the democratic traditions of local crafts groups are too numeorus to reiterate, but another example is typical. It occurred when I was first elected to the ACC New England Assembly by the Craft Workers of Rhode Island. My welcoming letter from the ACC congratulated me for becoming ACC's representative to the State of Rhode Island. In yet another instance, several of us, probably a majority of the assembly (I cannot be certain as a vote was never taken), wished to have the ACC support a bill pending in U.S. Congress. This legislation would have assisted U.S. Craft Workers by offering American craft for sale in U.S. embassies under the sponsorship and with financial support from the Department of Commerce. We were told bluntly by Don Wyckoff, then president of the ACC, that not only were we as an assembly overstepping our authority to discuss this issue, which he insisted would lead to mediocrity in the crafts, but that we were forbidden as individuals to correspond with our elected representatives on this subject on ACC stationery.

If indeed Mr. Grenewald wishes to assume a position of leadership in the crafts, then it is his responsibility to address the long-standing policy at the ACC of promoting itself and its collection and investor clientele at the expense of various programs that would truly benefit those who work in the field. It's not enough to assert that each area of the organization is independent. It is necessary to articulate a philosophy that divorces the Council from its tarnished genesis.

—Curtis K. LaFollette
Professor of Art, Rhode Island College

Dear Editor:
Thank you for selecting me and my work for a biography in your increasingly handsome and valuable publication (see *Metalsmith,* vol 7, no. 4, 1987).

But before my British friends point out the error I want to correct a misstatement: Peter Hauffé did not lecture to my students, to my knowledge he never visited the United States. I spent some time with him at the Royal College of Art in London in 1978. There I was able to examine their equipment and discuss techniques for anodizing refractory metals. Incidently, I also spent some valuable visits to the Laboratory of the British Museum. There they duplicate large artifacts by electroforming techniques for sending duplicates to other museums around the world.

Vanity leads me to correct the statement that I have worked in the field for 40 years! It is closer to 30, thank you. For the past two years I have created almost no jewelry. My time has been spent on liturgical commissions. These commissions have ranged from tabernacle doors, grids for cabinet doors, inlay of 96 feet of titanium strip into church furniture, a bronze six-foot repository, to a 17-foot coreten steel cross.

I have been invited to have a one-person exhibition of jewelry in Japan in 1988, so, will resume my work in that direction soon.

—Florence Reznikoff

What if They Gave a Conference and Nobody Came?

The 1987 SNAG Conference
by Donald Friedlich

Despite an exciting program, this year's annual conference of the Society of North American Goldsmiths (SNAG) once again seemed determined to discourage the attendance of working metalsmiths.

Held from June 17th to 20th at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, and organized by Gary Griffin, the conference's theme was "The American Sensibility." Through a series of very professional lectures and slide presentations, the conference raised and addressed important issues for the future of American metalsmiths. Yet the question haunted me: Why wasn't there better attendance by full-time working jewelers? Informal discussions with some of my colleagues who chose not to join me at Cranbrook revealed two primary reasons.

The reason most commonly mentioned was scheduling conflicts. With the exception of the recent Flagstaff, Arizona conference, SNAG has repeatedly insisted on scheduling its conferences immediately before the West Springfield Craft Show, one of the most important trade shows of the year for working jewelers. SNAG has continued to ignore West Springfield in the face of ardent pleas, and even a petition from a constituency that grows larger and more influential in the field each year. At this point many of these members are put off by what they feel is an organization dominated by academic metalsmiths or, as one put it, "mentalsmiths."

To this constituency, many of the academicians appear, at best, unaware, and, at worst, insensitive to the needs of full-time jewelers. And while the argument has been made that jewelers can stop at the conference en route to West Springfield, this was true in very few cases this year.

Holding the conference closer to West Springfield—as will be the case with next year's Skidmore, Saratoga Springs, New York conference—will help but still disregards the extensive preparation the large craft shows require. Getting ready for these shows is time consuming, physically exhausting and financially draining. What's more, it is difficult to anticipate and create the necessary inventory far in advance. Hunched over one's bench until dawn, pulling "all nighters," the jeweler often feels like a college student cramming for finals. How many of the teaching members of SNAG encourage their students to take a four-day trip immediately before exams? And we are not students but professionals whose financial stability often depends on craft shows.

While it makes financial sense and is practical to hold the conferences on college campuses whose facilities are available only in the summer months, there is no need to be wedded to June. The Flagstaff conference held in August seemed a viable alternative, or the conference could take place in the East shortly after West Springfield when the pressure abates and members might be eager for the chance not only to relax and enjoy the conference but also to compare notes about the craft show. Programs for our non-metalsmith family members, encouraging them to join us, might alleviate the desire to hurry home after the week-long show.

The second reason given for passing up Cranbrook was the fear that this conference would be overly academic. After attending the various presentations, I concluded that this was a misapprehension created by the titles of the talks.

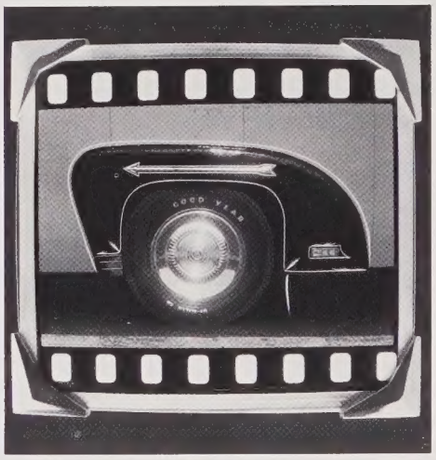
Scanning the program, I, too, expected a rehash of the tired "art versus craft" controversy, guaranteed to put half the audience to sleep. But while the conference was more academic than those of the last few years, the overall quality of the presentations was so outstanding that all (well . . . most) eyes stayed wide open. Much to his credit, Griffin assembled an interesting and dynamic group of speakers from diverse sources both within and outside the field.

Garth Clark, owner of the New York and Los Angeles ceramics galleries bearing his name, combined the broad overview of an art historian with the practical savvy of a successful gallery owner. He suggested we abandon the pursuit of the fine arts "promised land" in favor of the existing decorative arts curatorial community.

Clark's speech, Susan Hamlet's multimedia slide presentation set to music and Cranbrook sculptor Michael Hall's easy humor in talking about the tin figure as contemporary folk art all provided an exciting change from the way most working jewelers spend their time. True, the program didn't touch upon new marketing approaches, production techniques or manufacturing resources. But those who complained about the absence of these subjects—and stayed home to deal with them as they do the other 361 days of the year—missed four days on an isolated and spectacularly beautiful campus with nothing to do but grow and learn. Such times foster creativity and community. And if the topics seemed lofty, it was a pleasure to rise above the mundane work day.

One purpose of a conference is to expose participants to new and stimulating ideas, and at that SNAG succeeds admirably. But the primary purpose of a conference is to attract the diverse elements within the group. At that SNAG must improve. SNAG's academic members must be able to impart the demands of the marketplace to their students. Members out in the marketplace must stay open to, and hungry for, new ideas. To accomplish this, SNAG's future energy must focus on bringing all of us together. That means good speakers, good ideas . . . and good timing.

Donald Friedlich is a working jeweler in Providence, RI.



Martha Glenny—**left:** *Tarxian Altar Decal,* 1986; **above:** *Malta Express: Qormi, Birzebbuga & Hagar Qim Postcard,* 1986; **top right:** Jeff Wise, *Brooch,* sterling silver, 14 and 24k gold, diamond, blue zircon, bamboo, ivory, **right:** Billie Jean Theide, *Bracelet,* sterling silver, plastic

Martha Glenny: Memoranda

Mount Saint Vincent Gallery, Halifax, Nova Scotia
August 21-September 21, 1986
by Stephanie Menard

From the catalog we learn that the theme of Martha Glenny's show is memoranda . . . notes to jog the memory. In her earlier show "Souvenirs" (1984), Glenny captured the differences between the commercial souvenir and the experience of place. In this show, Glenny has taken her own personal memories/observations and offers them up to public scrutiny in her "bulletin board" presentations. She has created her own souvenirs, visual layers of meaning that correspond with visits to Europe and Nova Scotia. She makes her objects of memory familiar and accessible both in their status as commonplace souvenirs and in the the use of nonprecious materials associated with souvenirs: photos, plastic logos, ticket stubs, etc.

In *Malta Express: Qormi, Birzebbuga & Hagar Qim Postcard,* she has captured the feel of the traveler on the road. We are shown the wheel of a car with an arrow painted around a rich, green fender. This photo, complete with the sprocket holes of the film, is set like a jewel held with prongs shaped like photo corners; the piece is an elegant and curious brooch. I am drawn into this place through the souvenir. I want to see this car, to be in this memory of seeing such a beautiful object. I become a moment in Glenny's trip; her experience becomes precious to me because my only link to the car is through her souvenir. Her memorandum works, not only as a note to herself but as a note to the public.

In *Lapel Flags,* a series of pins in embossed paper and colored pencil, we sense the awareness of Glenny, the traveler, with so much to see, so little time. Yet her photograph captures something unique but commonplace—decorated, a car. By focusing on this gem, Glenny takes decoration, which some consider jewelry's first function, into the world of the traveler, a fabulous juxtaposition of private and public "moments." This piece captures the essence of the show; the wealth of new sensations a traveler feels and the change that must result when these sensations are absorbed.

Visually, my favorite piece is *Tarxian Altar Decal,* a pin of sterling silver, 14k gold, laminated photo, laminated film, gouache and colored pencil. The piece functions on many levels: initially, we are drawn to the strong shape with its animal silhouettes perched on top. (How many times have we been told to "look at the cows" out the window on a long drive?) The textured fold of metal upon which they pasture draws our eye to something delightful, yet perplexing. Upon first glance, it looks like hieroglyphics, then it becomes an aerial view of an architectural landscape. Peering into the piece, we begin to make out an ancient altar and beyond it doorways that create a tunnel leading into darkness. Glenny has obscured the photograph. By the time we realize what we are seeing, we are already standing in the tomb. The viewer becomes an archaeologist, unfolding the layers of the pin to its ultimate revelation.

Structurally, she has created magic; the square form of the laminated plastic functions as the first doorway into the temple. I have referred to this piece both as a tomb and a temple because I don't know which it is and I find this to be one of the piece's most compelling points. It is the sensation of being in a new place and recognizing the things around me but realizing that these things are functioning in a context that I cannot even begin to imagine, a "Stranger in a Strange Land" with only my senses to guide me.

Primary Objective: Color

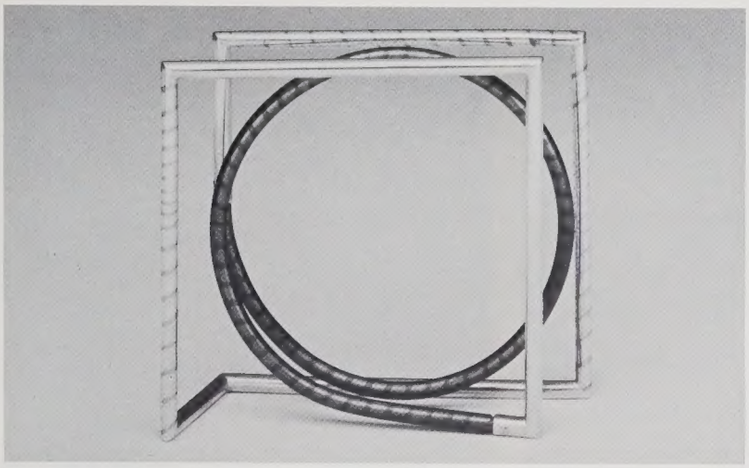
Quadrum Gallery, Chestnut Hill, MA
June 6-30, 1987
by Catherine Jacobi

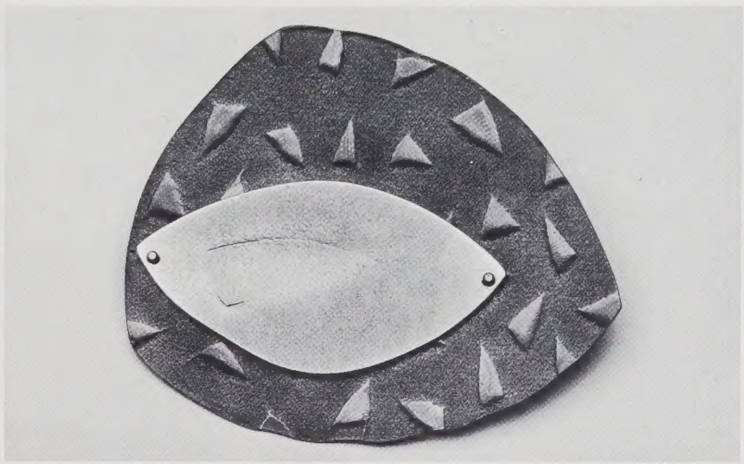
A method or vocabulary based on color is not an apparent theme. It is an obvious aspect of this work, as color is an inherent aspect of all objects. The exhibition features pieces in which color is more apparent as an aspect of the formal results rather than the objective intent of formulating ideas. It is a discrepancy between the subjective and objective interpretation of the artist's work.

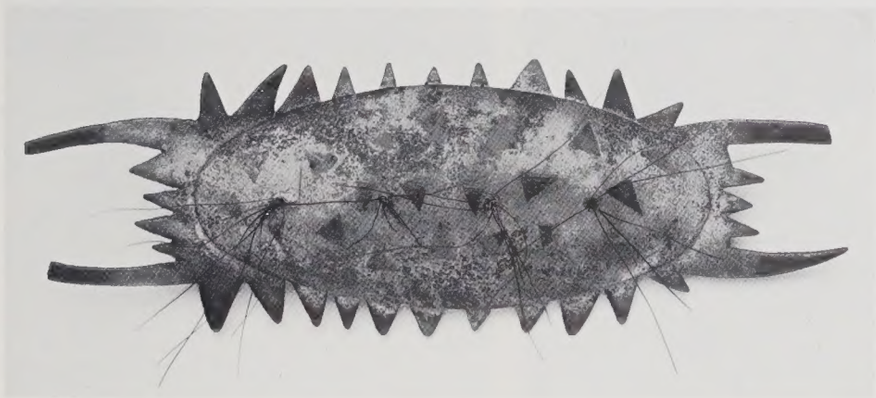
It must be stated that this criticism is not unique to Quadrum's exhibition. Quadrum should, in fact, be commended on mounting a group of outstanding works. Cynthia Kagan, Rebecca Brannon and Susan Schagrin should also be recognized for dedicating and maintaining Quadrum's new space solely for the exhibition of jewelry and metalwork.

The criticism mentioned is one that plagues most theme or group exhibitions that insist on comparing the obvious or the generic. Certainly an exhibition focused exclusively on color could include a great number of qualified works. The subject of inquiry then is perhaps more discernible in terms of individual artists' concerns with color.

The metalsmith's ties to color can be found in a tradition of mounting precious stones. A system of value is established by such stones as it is in the differentiation of various metals. This value is based on a number of physical attributes, only one of which may be color, but the ultimate value of the stone is specifically







Left: Brenda Bear Epp, *Brooch* (Award of Excellence), patinated brass, polar bear hair, 6 x 3.1cm; **above:** Valerie Davidson, *Brooch* (Production Jewellery Award), 14k yellow gold, sterling silver, copper, 7 x 6cm; **above left:** Key-Yeon Son, *Bracelet* (Award of Excellence), laminated sterling and nickel silver, niobium, 8 x 7 x 2.5cm. Photos: Jeremy Jones

assigned by the larger objective of the artist's interpretation. The use of color in the works of this exhibition may be more accurately understood by its individual situation within each artist's value system.

Quadrum has presented a number of works that they consider the avant-garde in terms of color. It is not color that makes the work of Marjorie Schick, Leslie Leupp and Billie Jean Theide avant-garde. Rather, it is the extended use of color that employs political, technical and technological arguments.

The politics of Marjorie Schick's painted wood dowel pieces lies in the fact that they are wood. The convincing use of wood within a tradition of metalsmithing or jewelry is certainly a dialogue of politics as is the painting of these pieces. At some point, one must entertain the thought that these pieces are made of wood for specific reasons, and that then the painting of them is for a greater discussion than that of formal color. Schick's dialogue is one concerned with definitions of the discipline within which she works. Perhaps, in an effort to save it from the mundane, she has directly politicized the mundane.

The work of Leslie Leupp and Billie Jean Theide does not function obviously in the realm of the political. However, they may be included simply by their use of the material technology. Leupp's anodized aluminum bracelets with companion stands are articulate statements of form, function and expression. They comment lightly at the faux pas of metalwork technique without being blatant in the face of tradition.

Billie Jean Theide's combination of precious metals with plastics is a more subtle dialogue of traditional and contemporary aspects of this relationship. Theide's articulation lies in the formal aspects of her pieces. Most notable here were two bracelets entitled *long distance #1, #2* and a brooch entitled *offspring*. Formalism here is not for formalism's sake but for language's sake.

The work of Jeff Wise might also be included in this grouping of the avant-garde of color. The use and abuse of traditional language is obvious in quirky stone settings and metal juxtapositions.

Helen Shirk, Sachiko Uozumi, Linda MacNeil, Did Suydam, Charlie Crowley, Valerie Jo Colson and Sallyann Wekstein also have innovative works in the exhibition. However, the criticism previously leveled only allows for this work to be diminished by a discussion of its color.

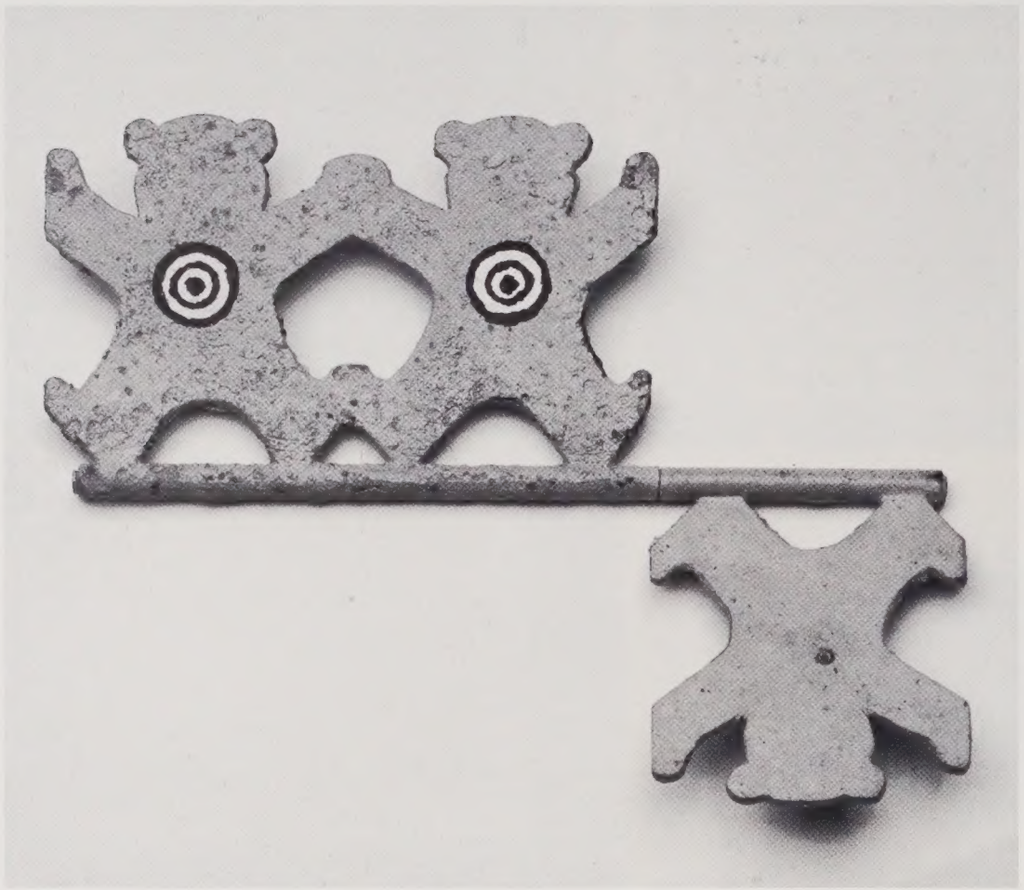
A Closer Look

The Metal Arts Guild, Toronto, Ontario
May 21–June 6, 1987
by Carole Hanks

National identity was a glowingly warm issue in Canada a decade ago, though now it has been supplanted by other, warmer issues. It is of interest, then, that the tenor of the Metal Arts Guild of Ontario's 1987 conference and jewelry exhibition was one of nationalism. Though not stated as such, the geographic balance of works juried into the exhibition and a series of regional slide lectures scheduled as the mainstay of the conference revealed an overriding interest in defining a Canadian entity.

The linear description of Canada is not a new witticism. Vast distances separate major centers strung along a relatively narrow path that wanders across the 49th parallel. It is difficult to deny that one city Toronto is a major center of activity, that it harbors a lot of action in the arts and that people come to the center to see what is happening and to test themselves.

Speakers from New Brunswick, Quebec, Ontario, Manitoba and Saskatchewan, Alberta and British Columbia presented visual records of jewelry and other metalwork from their respective areas. Two observations were repeated often enough to be seen as thematic: the isolation of cities "like rocks out in the ocean" and what can only be a corollary, "inspiration from the land." What, in part, results is city sophistication locked into a dialogue with nature. Cases in point: Brenda Bear Epp's award-winning brooch, totemic in nature, made of patinated brass and polar bear hair; Brigette Clavette's *Fly Brooch,* elegant and minimal, made of sterling, onyx and deer hair; Richard Karpyshin's highly sophisticated mixes of material, the likes of painted musk ox horn and steel. Among such experimental works is scattered a much more traditional oeuvre. A fair number of contemporary Canadian artisans create work that is grounded in classical European tradition, though with an individual esthetic that might best be described as conservative modernism. Although many of these artisans also work with alternate, nonprecious materials in an experimental esthetic, their work in the pursuit of contemporary beauty exemplifies the traditional side of the Canadian personality. Cases in point: Judith Anderson of Nova Scotia; Lise Fortin of Quebec; Paul Leathers of Manitoba. Given Canada's scattered and isolated cities, it is easy to understand that influences emanate from centers with strong schools. There are few. In fact, there is one major influence in metalworking and it is strongly felt across the entire country. The Nova Scotia College of Art and Design trains jewelers tuned to contemporary issues and sensibilities. Sabine Mittenmayer, winner of Best in Show at the MAG exhibition, is a graduate of NSCAD. Other observations on



Left: Brooke Baillie, *Brooch* (Award of Excellence), patinated brass, paint, 7.1 x 2.9cm; **above:** Sabine Mittermayer, *Pin* (Steel Trophy, Best in Show Award), sterling silver, stone, 31 x 4cm. Photos: Jeremy Jones

artistic inspiration and response presented in the regional forum were as varied, singular, mainstream and advanced as one might expect from a diverse group of artists. This diversity ranged from whimsical *Be a Prince, Kiss a Fish* earrings by Judith Zincan to the architectural elegance of Jackie Anderson's *Show Home,* from David Rice's futuristic/ancient pendant to the witty commentary of Brooke Baillie's bear brooch. Fashion and production work were not ignored. Valerie Davidson's gold, silver and copper brooch won a special Production Jewellery Award in the MAG exhibition.

As in any gathering of disparate elements, it is difficult to discern the presence of unifying qualities. If there is any underlying personality to be seen in Canadian jewelry as a whole, it might be that of a pervasive gentleness. There is not much that could be labeled aggressive or noisy. The sensitivity toward formal structure and style is quiet. A thoughtfulness of form, color and texture prevails and humor is quirky and delightful rather than raucous. Harmony presides over dissonance. This may be the artistic identity that Canadian jewelers seek. In any case, for the time being it may have to suffice, for the country is strung out in a sinuous line and the contact points are widely spaced. The quiet spaces in between have great bearing on form and style.

The dilemma inherent in such an approach is that so much has been made of new developments in the international jewelry field that anything less than clamor, intense dialogue and a complete reassessment of history feels like backwater. It is true that there is much to be excited about in these international developments with their radical tactics and departures from tradition. Radical departure and radical stance, however, are not universal necessities. New esthetics can grow and develop quietly out of old esthetics. They, indeed, have throughout much of art history. What happens in such cases are subtle shifts and changes that slowly build to something new. But time and distance are crucial in order to see them. Being situated inside evolution, one notices the subtleties of change only if one looks closely.

"A Closer Look" was the title chosen for this 1987 MAG conference and jewelry exhibition. That a thematic title was couched in persuasion, not declamation, was entirely apt. In lectures, workshops and exhibition, one was persuaded to consider possibilities. Diversity, though clear and evident, was quietly considered within a national context. Concerns about craftsmanship and materials prevailed within individual's inspirational models.

What the exhibition made immediately apparent was Canadian artisans' interest in traditional qualities—a love of materials, commitment of function, insistence on craftsmanship and a pursuit of beauty. With a close look, however, concerns similar to those stated more stridently elsewhere were revealed—symbolism, historical issues and formalist dialogues. Sabine Mittemayer's award-winning brooch speaks of a woman coming of age. Brenda Bear Epp's animate brooch evinces totem and spirit. Kye-Yeon Son's bracelet is a dialogue on geometric transformations in space. Intellectual aspects, however, never overrode form. Esthetic sensibility tended toward restraint and not severity. Statements were not extreme. The human context of social considerations was rarely ignored. There was a concern with balance.

This is of interest in light of Stephen Inglis's keynote address. Inglis, with a background in the art and theology of the traditional crafts, is the curator supervising the development of Canadian crafts collection at the new Museum of Civilization in Ottawa. With a bias toward craft, as distinct from art, his lecture distinguished the two through the characteristic of function—specifically function of craft (here read jewelry) in its anthropological sense, that is in its relationship to and place in society. This, too, is a concern with balance. Craft links to land, and therefore place, which is important for Canada. This is quite evident in the work of contemporary Canadian jewelers.

Canadian jewelers have set up a quiet movement. With an attachment to place but an interest in neighbors, they look in both directions along the contour of their country and work through the possibilities of taking issue with the issues. Perhaps we should take a closer look.

Friends from Heart

Spiral Building, Tokyo
May 2-8, 1987
by Deborah Norton

Frequently we hear makers speak of redefining the boundaries of jewelry. But in Europe and America this trend has been going on for the past 20 years and one begins to wonder, are there really any new boundaries left? A positive response to this query was found in Tokyo last spring at an exhibition by New York jewelry designer Robert Lee Morris and Japanese fashion designer Kansai Yamamoto. The latter chose a unique gallery setting, more akin to theater than fashion, to present his autumn/winter collection. He invited Morris, his long-time friend and kindred spirit, to join him in a separate yet complementary show. The objective of the two shows was to expand preconceived notions

Robert Lee Morris, environments for Kansai's autumn/winter collection

of fashion and jewelry. Backed by corporate sponsorship, Morris was given free reign and the help of 2000 workers to explore this theme.

Morris's aim was to get viewers past the idea of jewelry as fashion or a means to display wealth and back to the primordial concept of jewelry as an expression of the deepest part of the human spirit. He achieved this not by showing individual pieces to be studied for technique and admired for conceptual originality but by displaying over 2000 items in such a way that together they told an allegorical story.

The tale, told through the use of jewelry by 15 artists from Morris's Artwear Gallery, begins with the innocence of childhood. This gives way in the adult world to war and destruction, with people killing for money and wealth. But in the end intrinsic value triumphs when it is shown that the importance of jewelry is not its monetary worth but its ability to represent the various elements of human nature that everyone possesses. It was the way in which this story was related, with eloquence and unstinting attention to detail, that resulted in a truly impressive exhibition.

Past crouched, shrunken gnomes guarding the treasures within, visitors entered a corridor that had been converted into an enchanted forest, using actual bamboo poles and small trees. Overhead the ceiling was draped with sheets of cotton fabric, torn and painted to resemble foliage, while underfoot the path was covered with sand. A tree bedecked with Cara Croninger's polyester resin hearts, bamboo poles ornamented with Gloria Lomas's gold-leaf-on-wood earrings and Rene Lewis's necklaces of crystal and semiprecious beads contributed to a carefree, childlike ambiance. These jeweled ornaments, strewn on the sand as well as in the trees, assaulted the viewer everywhere with gold, glitter and vibrant colors yet also with the beauty that is traditionally associated with jewelry.

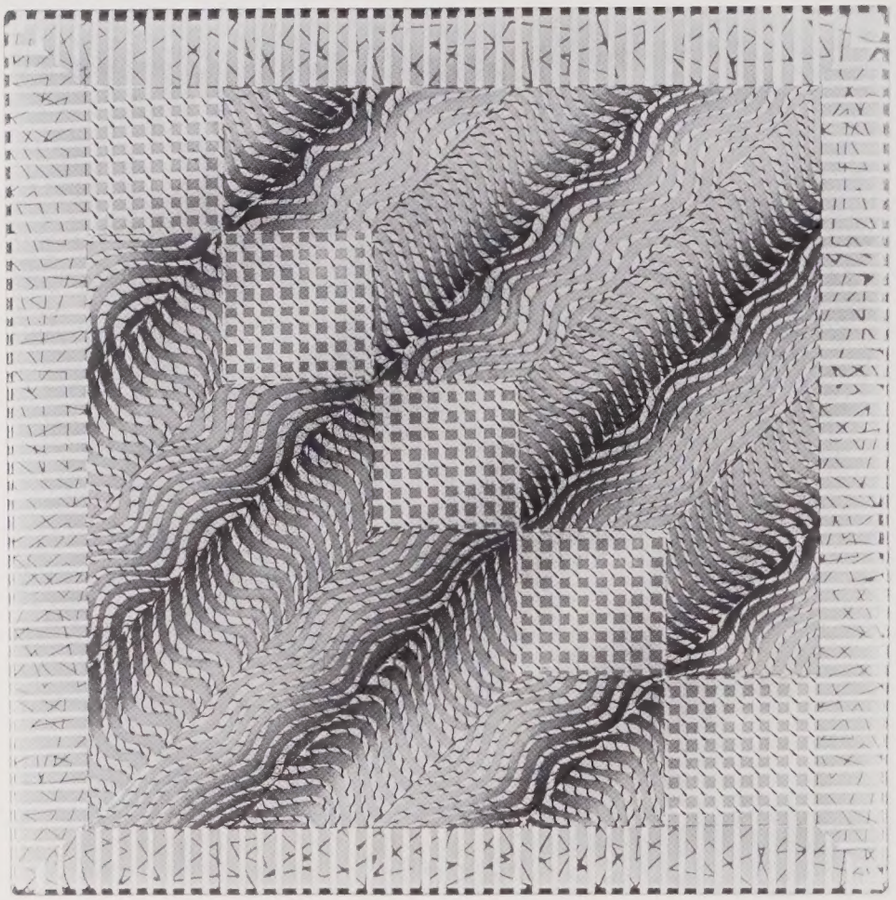
Accompanied by soft background music punctuated with bird calls and the beating of primitive drums, visitors progressed deeper into the forest where Jessica Rose's more formally structured glass-bead collar and the elegance of Ted Muehling's work signaled a transition into a more adult world. But this quickly became a nightmare of war and destruction. Through the use of such objects as Robert Lee Morris's armor and his necklace of bullet casings, Tone Viegland's steel and 18k chain mail and Carol Moty's spider web scarf, all displayed either on blocks from a fallen castle or ominously clinging to trees, a threatening mood was created.

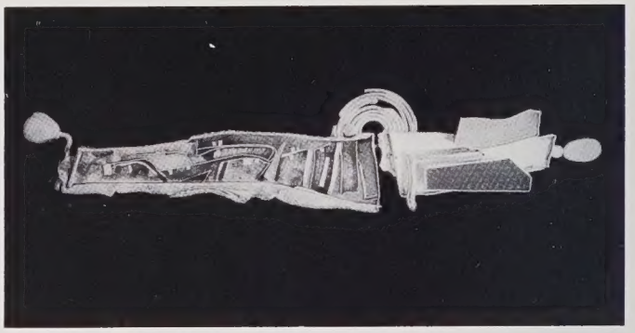
Finally the persevering visitor arrived in a large, treasure-filled cave. In a circle stood muselike maidens made of plaster cast heads and torsos, dressed in an eclectic collection of jewelry, from primitive beads to elegant sculptural forms. Large, three-foot-high containers, tilted on their sides, overflowed with Morris's bronze and gold electroplated jewelry. Guarding the muses were numerous skulls and images of snakes arrayed on the sand-covered floor, while in the background massive boulders had been formed from fabric. An eerie mist pervaded the cave, caused by dry ice rising from strategically placed urns. This combination of opulence and the macabre, primitiveness and sophistication clearly spoke of the various elements of the human spirit.

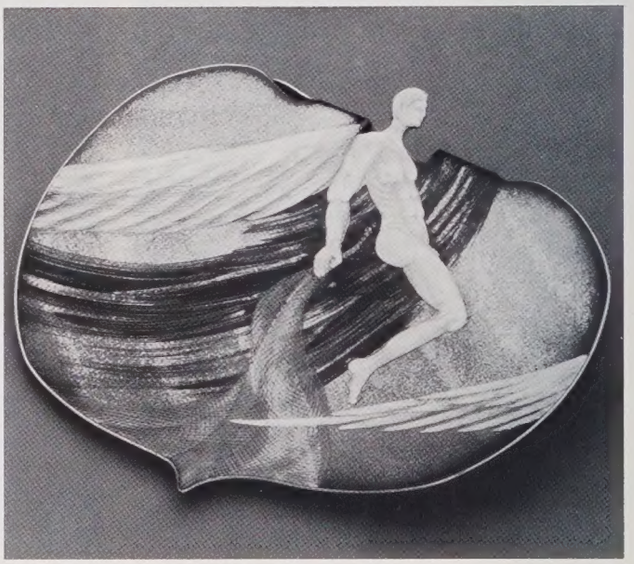
The effect of traveling through Robert Lee Morris's fantasy world was quite unexpected. Upon arriving at the inner cave, after witnessing jewelry displayed in various unusual ways in unsuspected places, the viewer came upon pieces conventionally exhibited on torsos. Ironically, however, in this atmosphere this seemed as unique and intriguing a way of presenting jewelry as any of the other means. Endowing the pieces with allegorical meaning negated the idea of jewelry as fashion accessory, while maintaining wearability.

That Morris was able to realize such a complicated vision with unmitigated success was due as much to the Japanese mentality within which he was operating as to his own creative inspiration. The funds and workers were available to make every detail a reality, from the silent young men continuously spraying water on the sand to minimize dust to the high level of perfection attained in the placement of each object. But equally important, in crime-free Tokyo where people have respect for property, visitors (and over 20,000 of them paid $14 each to see this show during its one-week run) could actually become a part of the exhibition as there was no need for any form of security. There were no glass cases or ropes to separate the viewer from the display. Add to this the Japanese penchant for maintaining silence while viewing an exhibition and a unique mystical mood was created unlike anything one could experience in the West.

So, yes, there still are boundaries there to be overcome, but perhaps it is no longer in size, conceptual design or materials. By thinking on a larger scale, not about individual pieces but about using an environment of jewelry to explore an idea, Morris has succeeded in stepping beyond previous limits.







Masterworks/Enamel/87

The Taft Museum, Cincinnati, OH
July 23-August 31, 1987
by Karl J. Moehl

The occasion for this show was the First Annual Meeting of the Enamelist Society held in Cincinnati from August 28 through 31. The Taft Museum was chosen as the site because it numbers, along with its Rembrandts and Goyas, a superb collection of Renaissance enamels. "Masterworks/Enamel/87" curator Bill Helwig invited 24 enamelists who sent 72 works. The result was pure magic and the best possible documentation for the contemporary resurgence of the medium of which Helwig himself has played an important part.

The 20th-century revival of enamel may be dated from 1959 when the Museum of Contemporary Crafts in New York mounted a landmark group of historical and contemporary shows. Six of the pioneers from that period are in this exhibition: Kenneth Bates, John Paul Miller,June Schwarcz, Margarete Seeler, Joseph Tripetti and Helen Worral. Not until 14 years later (1973) ws the next large show mounted, this time at SUNY New Paltz, with Jamie Bennett, William Harper and Bill Helwig, all of whom are included in the current show. So, the yardstick used here has been histórical significance, commitment and contribution to the movement, not just technical excellence or brilliance, albeit these attributes abound.

This collection demonstrates the amazing range possible in the medium, how it may be used skillfully and effectively in a plethora of styles. Helen Worral and June Schwarcz each produces small bowls with luminescent interiors that could be labeled traditional. Yet, in another mode, Schwarcz produces a rustic funnel shape, the interior of which is set with bands of subtle jadelike colors. In a similar bow to primitive fundamentals, Ed Deren weaves baskets of copper twigs and bark, which he intertwines with enameled elements.

Bill Helwig is beset by angels and perhaps is the most pictorial of the group, with fine, imaginative variations in pre-Raphaelite style. In contrast, Joseph Trippetti's children's book illustrations seem to be made overly precious by the glorious workmanship. Otherwise, the highly stylized and the entirely abstract rule, with Martha Banyas's masks and harlequin/Judas figures and the plaques of Allison Howard-Levy, some secular and severe, others mystical and misty. Some of my favorites were Jamie Bennett's miniature bundles of variegated splendor in his *Deerrun* series, and Marjorie Sawyer's 1″ x 1″ pleasure-filled pendants. Another personal favorite was Pamela Harlow's eloquent 18″-high form that seemed to be part Japanese butterfly kite, part god's eye. In a class by themselves were James Malenda's clean-cut abstract sculptural forms called *Weights,* which could be viewed alone or in series. It seems only incidental that these correspond with current Art Deco revivals in Europe; they fit so well with their companions. here.

Also in the show was Hannah Rauh from Cincinnati, who characteristically has used the medium as a way of exploiting its affinity for impressionist effects.A special exhibition for her alone occupied an adjacent gallery. During the run of the show, still-practicing craftsman Rauh achieved her 104th birthday.

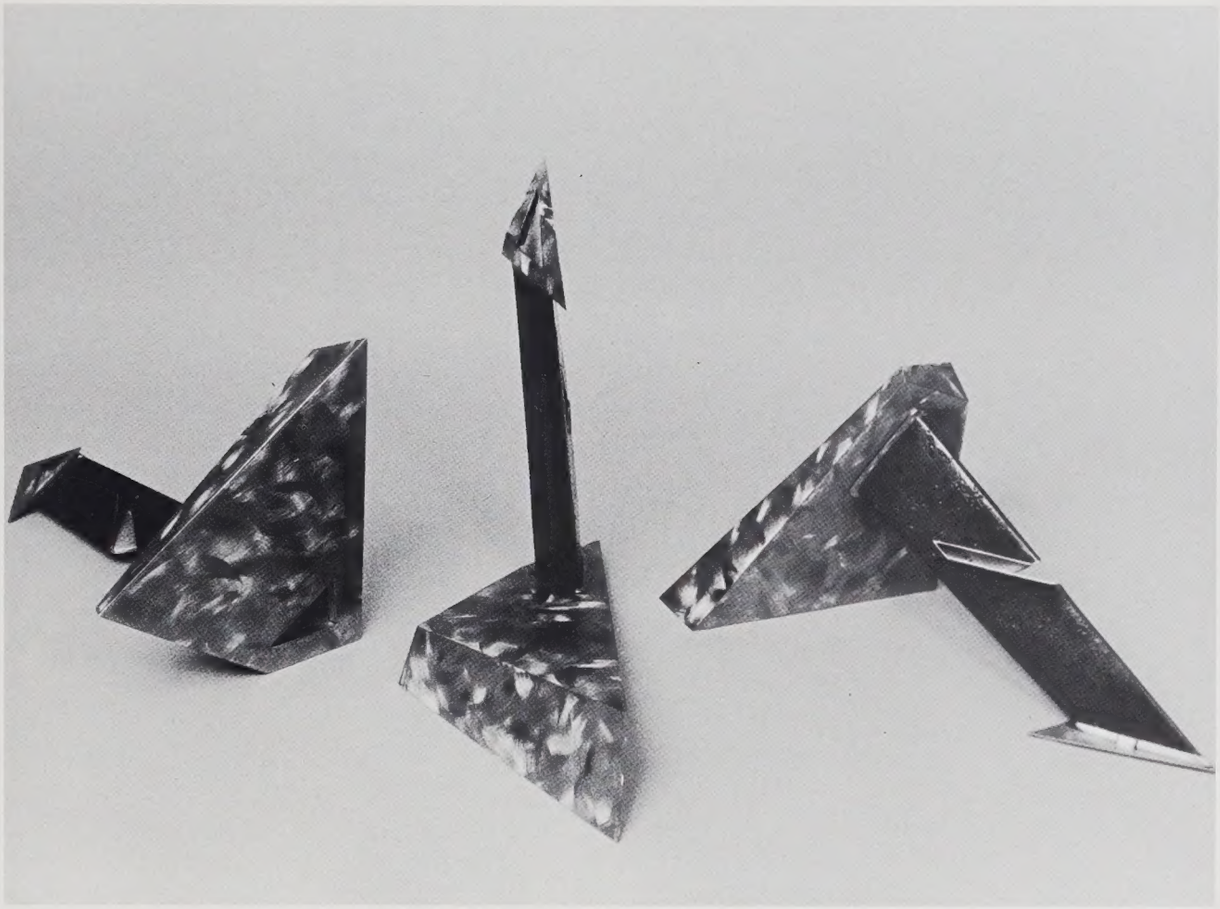
Jewelers of America Show

Javits Convention Center, New York City
July, 1987
by Betsy Fuller

It runs professionally, like clockwork, and costs accordingly—the vault lines, the registration, the installation of electricity, tables and display cases smoothly orchestrated by the well-coordinated JA team. Security is *very* tight.

Stand in the vault line (where your relatively small collection of interesting art jewelry will be watched over all night by armed guards protecting safes and vaults full of diamonds and gold). Who are your neighbors? Chinese, Japanese, Italian, French and Yiddish spoken here.

Stand in your own aisle. Who are your neighbors? The American Brand Names are here in force. Worshipped, emulated or merely respected, here are some of the production jeweler's mentors: Michael Good, Kristin Moore, Whitney Boin, the Savitts, Henry Dunay, Sean Gilson, Patty Daunis, Jan Yager—some of your favorite *JC-K* media stars. Admittedly a specialized collection, this world, like so many others when unveiled, is very small. Here they are, the frequent winners of Intergold Design contests, apprehensive and overworked, just like you, with first-night stage-fright pre-show jitters. As a designer you are grouped with others of your ilk by section so that you're not next to chain-by-the-kilo. The groups and types at JA are, to understate it, varied. But there is that wonderful cameraderie among the designers that the strictly craft and art shows foster so well. There is mild missionary enthusiasm in this group, who may feel they are doing for industry what early craft fair participants did in educating the public. Here designers are



Opposite far left: Christina Gibson-Sears, *Chris-Cross,* sgrafitto and dry sifted silk-screen enamel on enameling iron, 12 x 12 x 1½", 1984; **left:** Bill Helwig, *Adam awaits direction,* camaieu on transparent red and green enamel over black underglaze on formed copper, $6\frac{5}{16}$ x $5\frac{11}{16}$ x $1\frac{7}{16}$". Photos: Courtesy The Taft Museum; **above left:** William Harper, *Brooch,* gold cloisonné enamel on fine metal, 1986. Photo: courtesy of The Taft Museum; **right:** James Malenda, *Bronze Weights,* bronze, enamel, each 33 x 16 x 16"

equalized in Red Badge (exhibitor) status, gathered from all parts to entice and persuade the Green Badges (buyers) into committing their mostly high-credit-rating dollars. "How many dollars?" you ask.

Only a few expose their bottom lines. It's taken for granted that jewelers returning year after year (at two shows per) are paying the rent. Many consider the JA show their key marketing tool. The exposure to galleries, jewelry stores, department stores, jewelry chain stores is huge and fraught with potential. One young designer working alone was happy with sales in the $8,000 to $12,000 range her first two or three shows. Now, four or five years later, she regularly does $35,000 in orders. Her friend, who began at the same time with more upscale gold and sophisticated design (Technician Magician), regularly receives $60,000 to $70,000 in orders. A small factory in California is owned and run by a world-class mountain climber. He wouldn't be happy with those figures—he employs five full-time reps and 24 benchworkers.

The majority of the JA shows claimed 14,000 to 18,000 attendees are timid about progressive design. Trust and derring-do take time to develop. Many admire for years claiming, "*I* love it, but you don't know my customer!" Of course, those who wish to sell may chide, "If that's all they show, how can they attract the sophisticated customer?" Or, as the Mountain Climber was heard to comment to a buyer, not unkindly, "Of course if you want to play it real safe, don't order at all!"

What else is going on among personalities? Nice Smile complains that she attracts Time Wasters: "I just want to buy one; I'll be making lots of orders." Her friend Hard Tech advises, "I just start taking out the $16,000 number, look them straight in th eye and intimidate the hell out of them." Hard Tech holds out for big players, and though he sweated the first four days of the recent show, day five (the last) paid off. European Flair is booked with production (with five assistants) until March. (This is July.)

This writer is surprised pleasantly by the growing sales here of her more exciting one-of-a-kind items (wholesale $800 to $2400). A very devoted—very few—come early to make their choices. Still, she is not confident enough in this yet to give up the friendly, familiar, make-so-many-so-flawlessly-in-so-little-time items. She likes the therapeutic nature of these repetitive tasks. And let's not kid ourselves, when cash flows, she is happy.

The main credit for the assertive introduction of creative designers in this otherwise somewhat predictable trade goes to Mort Abelson, head of JA's Trade Show division. Mort and his wife frequented events like Rhinebeck out of personal interest for years. Mort likes and respects good art and its makers. He is also a businessman, keen enough to know that lots of other consumers hunger for the unusual and innovative. The New Designer-Room (his baby) generates a great deal of positive interest in the new for the show itself and for the individual designers. Those entering the show for the first time, usually 12 hand-picked creative jewelry designers, are grouped together in a specially promoted area and garner visits from all buyers concerned with good design, and a *lot* of trade press. It works, this mutually beneficial union.

It's surprising how quickly first timers grow into the routine. Once they know where the bathrooms and vaults are, and have located a few friends, they're right at home. The show's recent move to the Javits convention center has provided a new atmosphere of clarity and gentility (some aisles have trees and park benches) that is welcome. The overall gray-and-white theme of drape and easily marked locations give a controlled and comforting ambience to the giant (I.M. Pei-designed) convention structure.

Should you come? If you're attracted to volume, perhaps so, especially if you can qualify for the generously bargain priced booth space (i.e., free) that JA has donated to first-time Society of North American Goldsmith members.

For more information on the JA show and the competition for SNAG members, contact: Mort Abelson, Jewelers of America, 1271 Avenue of the Americas, New York, NY 10020; (212) 489-0023.

LAM de Wolf

Helen Drutt Gallery, Philadelphia, PA
May 15–June 27, 1987
by Michael Dunas

LAM de Wolf's headdresses seem to dispel any notion that the exuberant movement of body sculpture and performance jewelry is on the wane, as she continues to progressively explore material, method, form and wearability that challenges the boundary between theater and dramatic ornament. When de Wolf burst onto the international scene in 1980, her almost insouciant Mikado stick and valve-tubing works were already antithetical to the cold, logical, cerebral jewelry of Bakker/Leersum that characterized the Dutch avant-garde. While sympathetic to her fellow countrymen's iconoclasm toward traditional jewelry, de Wolf eschewed their sanitized analytical design approach in favor of an intuitive, primitive, painterly expression. Ralph

Left: LAM de Wolf, *Hat,* painted wood, textile. Photo: © Hogers/Versluys; **opposite page:** Susan Hamlet—**right:** *Vessel Study #1,* aluminum, stainless steel, brass (gold-plated), rubber, plastic, 6¾ x 6½ x 6½", 1985; **far right:** *Bowl Series #9,* (limited edition of five), hastelloy, aluminum, bronze, stainless steel, rubber, 15 x 13¾". Photos: E.G. Schempf

Turner observed that her work had an organic, ethnic, violent quality—more akin to Pollock than Mondrian—whose spirit echoed that of the layered clothing of North African nomadic tribes.

The analogy with Pollock's "Action Painting" appears prophetic as it continues to inform de Wolf's method. Her current works can be construed as an expansive canvas of violent impulses and excessive material sensitivity. As Pollock tried to place himself inside the picture frame, allowing his emotions to run free in the dripping viscous fluid of the paint, de Wolf places herself within the body frame, allowing her intuition to construct an emotional skeleton of fiber and wood. Both artists rely on the transparency of process to channel the esthetic experience—Pollock through the empathy of making, de Wolf through the empathy of wearing. De Wolf is not as concerned with clearly perceived intentions as she is in exploring personality as it reveals itself in body covering, jewelry and their chameleonlike transformation when in motion.

De Wolf's violent demeanor, which is not destructive but therapeutic, derives as much from her response to material as to her psychic method. She has found her nature of expression in the humble materials of wood and fiber, as Pollock found his lifeblood in paint. Her investigation of tribal textiles is apparently a search for a primitive base for material sensibility, a regression to the childhood riches of rags and crayons, free from the barriers of virtuosity. In face, she has reversed the traditional propriety of materials where wood is used for structure and cloth for covering. Her wood slats are floating planes held together by a network of expressive fiber-lines, a peripatetic contrivance of surface depth in planar dimension. Her palette, though haphazardly applied in swashes and dabs, daringly explores an emotional range, from somber black to saccharine pastels, the tonal effect of which combines successfully with the images of random planes and the movement of line to form crude, almost naive compositions. They are meant to be raw and unfinished so as not to overcome or misuse the primitive material but to allow them to react to the method of emotional fabrication.

You get the feeling that de Wolf is acting out her emotions in a three-dimensional landscape. She challenges us to engage the process of stripping bare the protective clothing of ritual adornment to unleash our sense of play and psychic revelry. Whether you are bold enough to try on one of her pieces or content with appreciating their aura at a sculptural distance, you remain in the presence of "internal" rather than "external" jewelry.

Since the display of emotion in action finds a home in the method of theater, film, dance—the performing arts in general, it is not surprising the LAM de Wolf is increasingly concerned with the "role" of her works, as evidenced by the video that accompanied her exhibition. With jewelry and body adornment, there is a natural extension from the "action method" in creation to the performance of the work by the wearer. Body adornment is not merely a reflective process, since it ultimately mitigates between who we think we are and who we act like in public. By using video, she suggests that the "directed" performance of her work is a potential medium for acting out the distended emotion of her creative process. By venturing into the area of performance., LAM de Wolf is testing further her action approach to psychic exposure and introspection.

Susan Hamlet: Jewelry and Holloware

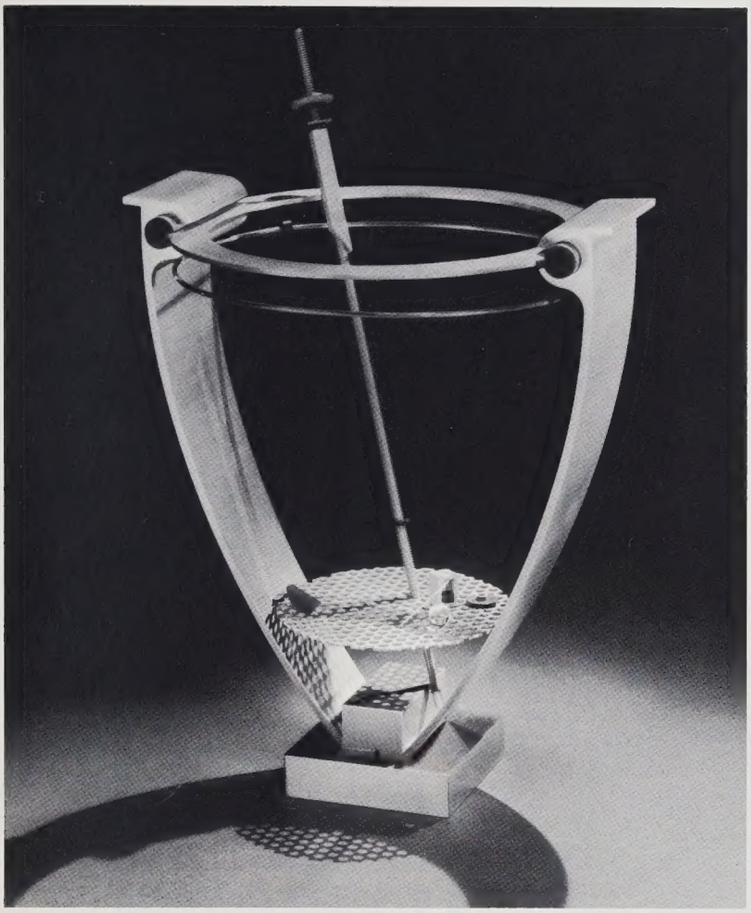
Wichita Art Association, Wichita, KS
April 26–May 24, 1987
by Christine F. Paulsen

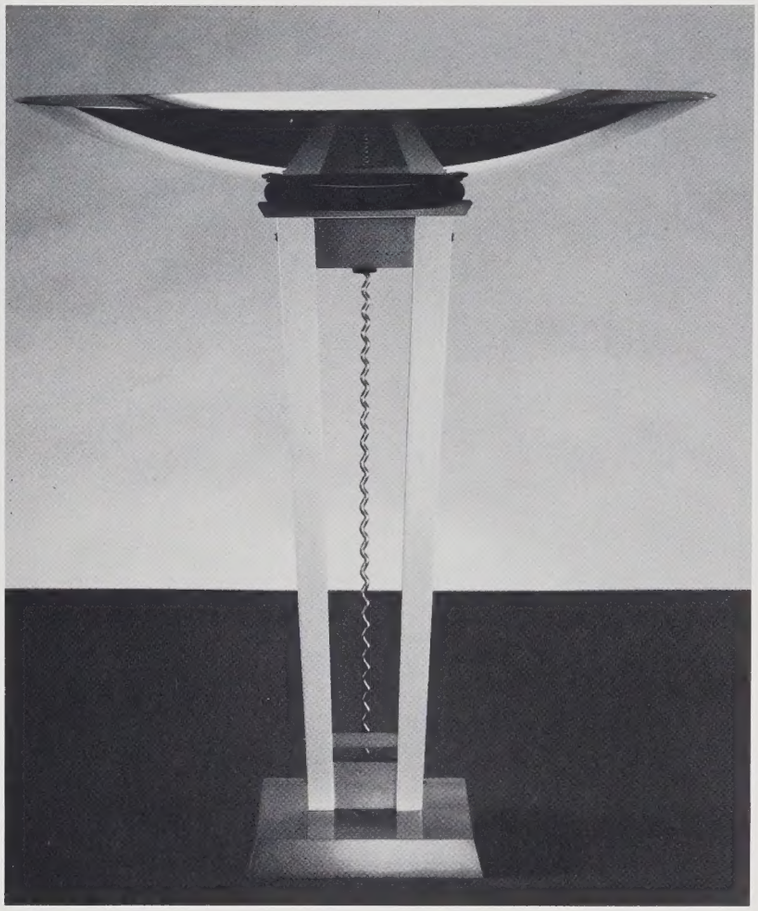
Susan Hamlet's jewelry and holloware sharply contrasted with the accompanying exhibit of colorful oil paintings on view in the same gallery. Her rigorously precise pieces have the "high tech" look and the technology of a disciplined craftsman. Many of her pieces incorporate found objects from industry, all polished to a mirror finish. The sleek reflective surfaces reveal her interest in strength and energy in the assembled and constructed works. The combined use of precious metals, gemstones, stainless steel, plastics and rubber allow Hamlet a wide range of media to create her tightly controlled geometric designs. The objects range in size from small, square gold rings to 18"-high holloware.

Hamlet is known for her flexible round neckpieces of stainless steel wire held in place by notched silver spacers. The spacers keep the wires separated into a light and airy, hollow, cylindrical design. Clasps are created by forces of tension and compression.

Much of her work is done in series. Her *Bowl Series* consists of shallow bowl shapes of shiny stainless steel that are "found objects" discarded from oil industry pipe equipment. The 16"-high bowl shapes are seated on a rubber ring atop a pedestal of slender, angled, aluminum posts. A zigzag wire is secured into copper inserts, creating a relief from the severe angularity of the posts. The reflecting surfaces of the stainless steel bowls contrast dramatically with the dull sheen of the posts.

Also on exhibit was a series of three sliding bangles of stainless steel, sterling silver and





14k gold. The main portion of the circular cuff is stainless steel with an intricate 2" slide of sterling silver. Several round and square gold wires decorate the slide in studied casualness.

A pin called *Forms and Lines,* while small in scale, has tremendous movement and energy in a conflict of angles and a thrust of curved sterling rods, inserted with stainless steel rods. The void between the stainless rods expands the design and allows for a strong visual balance.

Fan Pin, a constructed work of sterling silver and 14k gold, has an elongated gold base, which supports the silver fan. It is a miniature statement on movement and energy.

Numerous *Panel Studies* are of diminutive scale, like vignettes of constructions using sterling, stainless, plastic and pearls. The luster of the pearl creates an instant focal point. On some panels rods extending beyond the rectangular base punctuate the void and create tension, energy and balance.

The *Rocking Series* is Hamlet's latest work. The comparatively large bronze and copper boat-shaped pieces can rock, but because of perfect balance, they rest in equilibrium. The warm patina of this series is a change from the polished stainless steel of the *Bowl Series.* In scale and in volume, the new works are larger and heavier than her previous pieces.

Overall, one is aware of Hamlet's alliance with industry. Her work is a catharsis of rivets, tension and construction, which allows her to combine various materials into a sophisticated design harmony.

Off the Wall, On the Body

Renwick Gallery, Washington, D.C.
April 25, 1987
by Gretchen Raber

Under the guidance of new curator Michael Monroe, the Renwick Gallery, in conjunction with the Renwick Alliance and the Smithsonian Residents Associates Program, sponsored this one-day seminar. Lecturers were textile designer Mary McFadden, art professor and metalsmith Arline Fisch, jewelry entrepreneur Robert Lee Morris, jewelry designer Ivy Ross and gallery owner Julie Schafler Dale.

Lead-off speaker Mary McFadden, as she asked us to reflect on the inspirations for her design, proceeded to inflict mental whiplash with her art history montage. Behind McFadden's intense interest in historical artwork is the premise that espouses the "lifting" of design motifs spanning continents, cultures and chronology. The scope is staggering. Any pattern-field design treatment, whether two or three dimensional, including Cycladic, Celtic, Coptic, Greek, Egyptian, Turkish, Indian, Korean, American Indian, Byzantine and Zimbabwean, to name a few, becomes a theme for her textiles. This approach, unfortunately, ignores the artistic identity of the artist as a reflection of his cultural, chronological, ethnic and intellectual background. Additionally, a vision that siphons off surface patterning and ignores the connection with an object's essence, genesis and structure makes the claim of artistic validity suspect. One visual example was a domed African structure decorated with sticks in triangular patterns. It was cursorily compared with an "Octet" geodesic dome of Buckminster Fuller, for whom pattern was merely the byproduct of engineering invention.

The following speaker, Arline Fisch, shared her insights about the cultural eclecticism that influenced her work. Her lecture was constructed around incidences and coincidences of historical images and contemporary jewelry images. The immediate coincidence often turned out to be a repeat of the same or similar slides from the McFadden and later Ross lectures. This included ubiquitous images of Third World tribal figures, ceremoniously enhanced by body painting or beadwork. One comment overheard was, "Well, there doesn't seem to be any racism when it comes to inspiration of ideas!" Early civilizations, funereal or ceremonial hammered gold, African scarification, and so on, got heavy traffic, along with pictures from the Peter Dormer and Ralph Turner book *The New Jewellery.*

The problem with generalizing about cultural eclecticism influencing contemporary design is in clarifying the difference between an individual whose personal concepts derive support from eclectic sources and an individual who uses eclectic sources as the concepts. Also to be clarified is the difference between cultural eclecticism and material eclecticism. Fisch conveyed the importance of the global cross-pollination of ideas, which since the 1960s has emanated primarily from Europe. This impact could be seen in her most recent work, which incorporated woven metal fabric, for which she is well known, and the clear planar forms of the international scene. Her work is an excellent example of the unity of the technical, the understanding of the structure and the material exploration within her own concept. In relating an anecdote about how her most recent work was influenced by Pre-Columbian art seen in 1963, Fisch revealed the significant process of how one assimilates design influences and uses them when applicable, rather than skimming for new ideas.

Left: Arline Fisch, *Hat,* machine-knit coated copper (gold color), fine silver accents, 12" outer d., 6" h. Photo: Wm. Gullette; **above:** Dina Kapp, *Fungus Jacket*

Charismatic entrepreneur Robert Lee Morris called for us to open jewelry galleries, prize excellence above the commerical, violate traditions and extend the boundaries of jewelry. He bases his success on the main foci of merchandizing and display. Display is the vehicle that propels one's vision to fill market "gaps." The "jewelry gap" in the United States, specifically New York City, was filled by Artwear, Morris's store. Artwear and if offshoots are some of the few places in the United States entirely devoted to deisgner/art jewelry. They are beautiful settings.

Morris's credibility is that he has a consistent vision, fidelity to his taste and a focused philosophy under which he merchandizes. The territory he carves for himself is the paternalistic art jeweler figure who brought jewelry out of the velvet clutter of commercial display cases. He did this by employing an erotic, mannerist, truncated mannequin as his cornerstone and signature in a museumlike setting. Merchandizing to Morris is the deceptive enhancement of a product, the justification of which is drawn from his sincerity of belief in the product.

Jewelry designer Ivy Ross was the only speaker to focus entirely on the concepts that animate the current producers of avant-garde body adornment. Relying heavily on *The New Jewellery* and the catalog "Joieria Europa Contempoania," Fundacio Caixa De Pensions, Barcelona, 1987, Ross cited the European artists Gijs Bakker, Emmy Van Leersum, Caroline Broadhead, Susanna Heron, Wendy Ramshaw and Pierre Degen, among others, as redefiners of custom, function, materials and immediate spatial environments as applied to body enhancement. Importantly, these European artists have distanced themselves from the idea that jewelry is only an accessory. Ross outlined the ideas that ornament, through the wearer, can express emotion, be a conduit of direct art expression, create a dialogue with society, make the inappropriate appropriate, relate maker to wearer and can be clothing. From the emphasis in Ross's lecture, one would conclude that the generative for this movement in metalwork and body adornment emanates entirely from Europe. These Europeans have broken new ground beyond the restraints of industrial production and static uniformity.

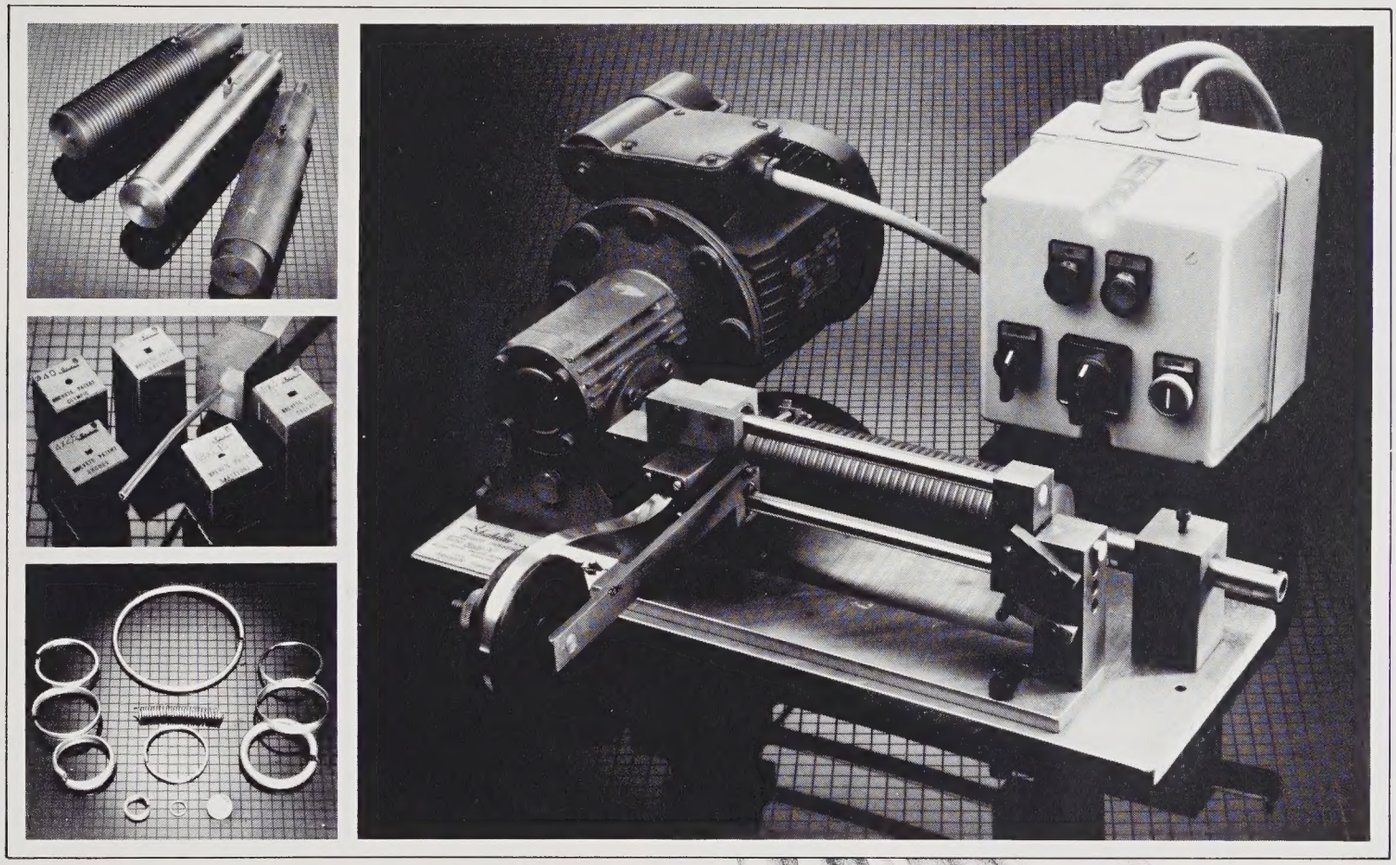
Responding to question, Ross predicted trends in metalwork evolving toward personal environment pieces that express individual style and taste. American manufacturers should evolve toward responsive small production runs as do certain European industries currently. She postulates that Europe is ahead because Europeans have more tradition and government support for artists. I would further add that the strong position Europe enjoys is a product of a multitude of excellent technical and design schools grouped in relative geographic proximity. However, it is a mistake to assume that the systems and style of Europe will find easy adaptation in the United States. Due to our diversity, trends in the production of avant-garde metal or jewelry design will not be supported by a popular base unless they address a need or develop an innovative function. I think we have to define a direction in production metal arts based on our cultural heritage melded with technology and sensitive to our pluralistic design esthetics.

Julie Shafler Dale, the final speaker, presented an impeccably delivered and orchestrated slide presentation of her book *Art to Wear.* The lavish montage of images was in contrast to the relatively spare and basically limited color palette of the jewelry previously shown. The fiber cloaks and kimonos are from the collection of work at her New York City gallery. The elaborate and time-consuming tour-de-force artworks grew out of the social climate of the 60s. The concepts that they celebrate are humor, individual expression, personal landscapes and social/political commentary. Dale is a conservator of artifacts, motivated by a 60's philosophy. She believes the willingness of artists to sacrifice their financial lives to devote themselves to creating represented a selfless, idealistic, unique time. Here is the simple irony of the free-expression pioneers of the 60s making objects that now can only be contemplated by the very wealthy or a sufficiently endowed museum.

In contrast to much of contemporary jewelry, these wearable artworks are ancillary to the wearer, whose function is, in this case, that of an animate mannequin. Dale explained that the predominate kimono form is used to help display the pictorial and narrative quality of the designs, which are not as readable when worn. Contemporary jewelry frequently needs to operate on the body or fabric to define its shape and message. Technical and philosophical questions aside, the collecting, exhibiting and discussing of a medium does elevate and validate the art form, art forms, incidentally, that were primarily photographed on the wall.

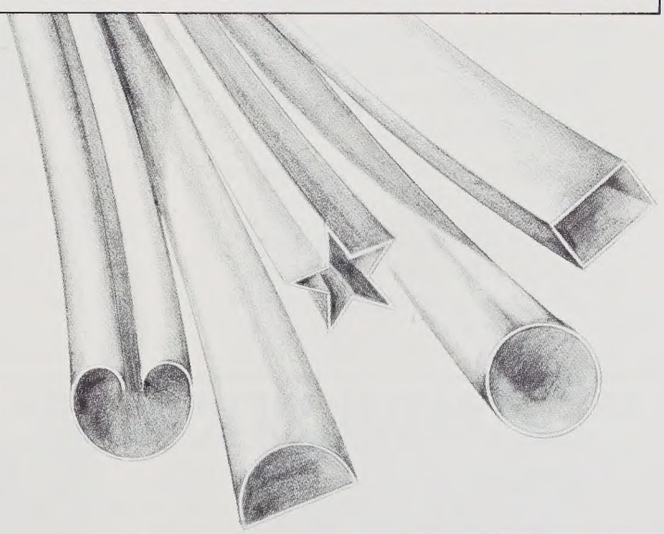
KERR PRESENTS ...

The Shahum™ Tube Forming Machine



Produce complicated or complex jewelry designs, in less time than you ever dreamed possible, with the amazing Shahum™ machine!

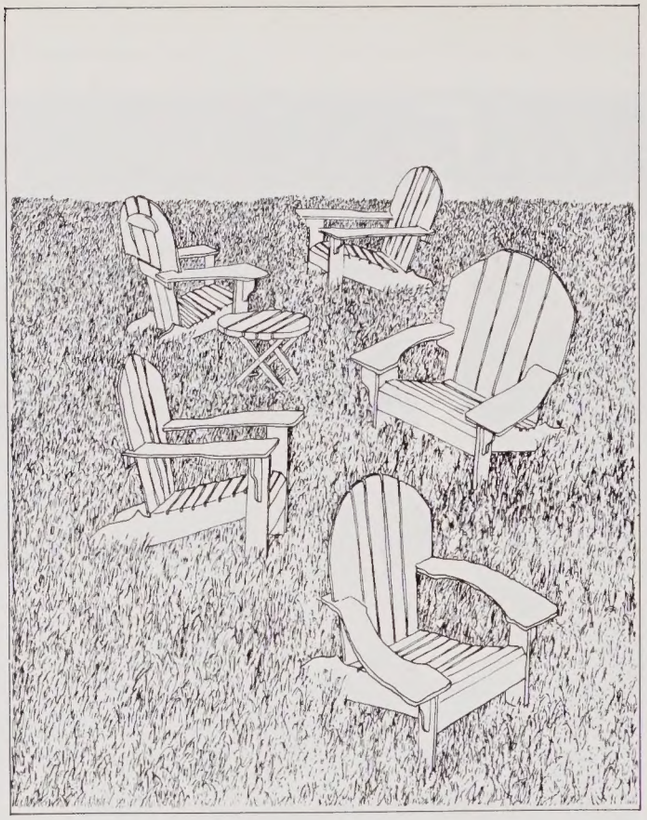
The Shahum™ Tube Forming Machine is a revolutionary, patented new machine which can produce coiled tube, from strip stock, for necklaces, bracelets or earrings. The drawing dies come in 17 different shapes and a variety of sizes, allowing unlimited creativity, in any metal choice. Options and accessories, including the extra long base, the 110mm mandrel machine and drawing bench, enhance your design ability. Your own imagination is your only limit to what you can do with this amazing new machine.



Seeing is believing! Call your Kerr dealer for a demonstration, today.

Kerr Manufacturing Company
A Subsidiary of Sybron Corporation
28200 Wick Rd./Dept. MS • P.O. Box 455 • Romulus, MI USA 48174-0908 • (313) 946-7800

KERR



S.N.A.G. Annual Conference

June 16, 17, 18, 1988

Skidmore College Saratoga Springs, NY

SPEAKERS

LEWIS HYDE
The King Who Was Fried: Thoughts on the Commerce of Creativity

DAVID LaPLANTZ
If Who's On First, Then Where Are You?

SARAH BODINE
Views and Interviews: Three American Metalsmiths

HOWARD EVANS
The Creative and The Precious

JAMES KETTLEWELL
Architectural History of Saratoga Springs

BRUCE BAKER & PATRICIA DAUNIS-DUNNING
Commerce, Conscience and Compromise

GIOIA TIMPANELLI
The Golden Treasure

HIROKO SATO PIJANOWSKI
Self Examining

EVENTS

A Major Suppliers Exposition
SNAG 20 Year Review
Founding Members Exhibition
Live Demonstrations
SNAG Train from New York City
Pin Swap
SIGHT SPECIFIC - A "Bring It and Leave It" Exhibition
Tool Auction
A Night at the Harness Races
Two Live Bands

REGISTRATION INFORMATION WILL BE MAILED ON FEBRUARY FIRST.

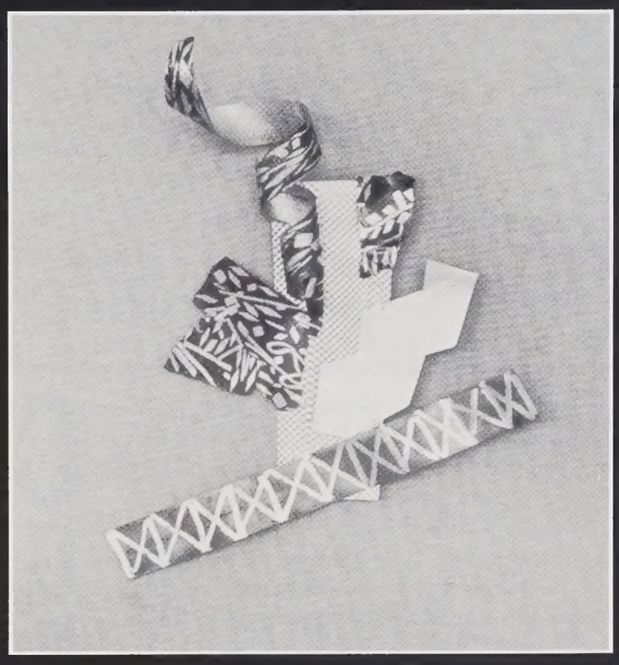
SN 88 19 AG

Box 405, Boylston, MA 01505

NOTICE

- ★ **Wanted:** Information with regard to notorious Metalsmiths guilty of using Western themes and/or motifs in their work.
- ★ **Reward Offered:** A limited number of those fitting the above description will be selected by a jury of peers and sentenced "to hang" in a picture gallery on the pages of *Metalsmith* magazine (Spring 1989). This public "hanging" is arranged in tandem with the 1989 Conference of the Society of North American Goldsmiths, which will be held in San Antonio, Texas.
- ★ **Metalsmiths turning themselves in must be accompanied by the following:** Black-and-white glossy prints (8 x 10) or color slides, labeled with the name of the artist, titles of the pieces, materials and dimensions of each. Please send a *vita* and a brief statement about the western influences branding the work submitted.
- ★ **Please submit entries together with a self-addressed and stamped envelope/folder to:**
  Professor Elizabeth S. Sasser
  College of Architecture/Box 4140
  Texas Tech University
  Lubbock, Texas 79409
- ★ **Date due:** June 30, 1988. The earlier, the better!

FEBRUARY, 1988
ROBERT SMIT



HELEN DRUTT

HELEN DRUTT GALLERY
1721 WALNUT STREET
PHILADELPHIA, PA 19103

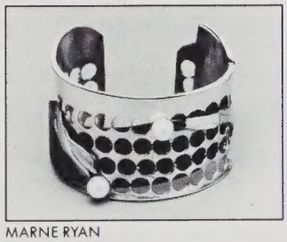
(215) 735-1625

NATIONAL INVITATIONAL VALENTINE JEWELRY SHOW

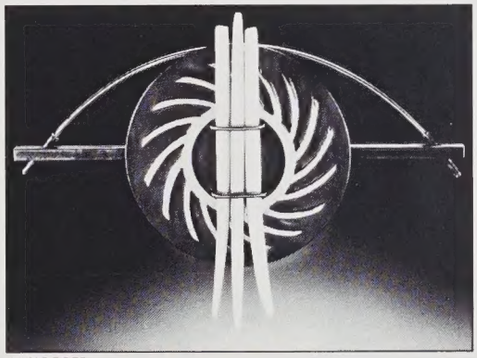
JANUARY 16 - FEBRUARY 20

MICKI LIPPE

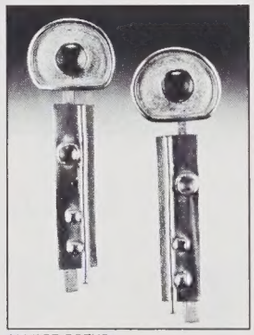
MARGARET BARNABY



MARNE RYAN



AMY ROPER



JANICE GRZYB

Margaret Barnaby
Harvey Brody
Zbigniew Chojnacki
John Cooney
Tami Dean
David Edelstein
Pat Flynn
Terri Lee Foltz-Fox
Janice Grzyb
Carole Herman
Cathy Holt
Susan Kriegman
Micki Lippe
Betty Helen Longhi
Sydney Lynch
Barbara McFadyen
Earl B. Pardon
Amy Roper
Marne Ryan
Sue Sachs
Eileen Sutton
Margaret Thede
Carolyn Thomas
Vincent Street Studios
Erica Zap

SHEILA NUSSBAUM Gallery

MILLBURN
358 Millburn Ave.
201/467-1720
Tues-Sat 10-5
Thurs 10-8

PRINCETON
Princeton Shopping Ctr.
North Harrison Street
609/683-7474
Tues-Sat 10-6 Thurs 10-9

BOSTON FINDINGS

Featuring A Full Line Of 14KY+W
And A New Selection Of 18KY Findings.

387 Washington St. Boston MA 02108

National 1·800·225·2436 Mass 1·800·882·1226 Local 617·357·9599

AGTA

Fine Quality Colored Gemstones: Trillions
Fantasy Cuts, Cabochons, Matte Onyx.

BARBARA LAWRENCE

GOLD
SILVER
PLATINUM
PALLADIUM
MERCURY

CINCINNATI
GOLD & SILVER
REFINING COMPANY

316 WEST 4th STREET
CINCINNATI, OHIO 45202
PHONE: 513/721-0944

PRECIOUS METALS SINCE 1880

The 9th
Yuma Symposium

February 24-27, 1988

Featuring

Phil Baldwin

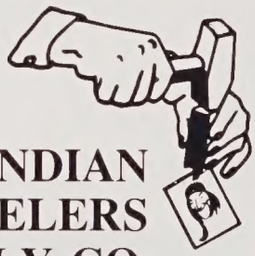
John Marshall

Frank Turley

plus many more

Fee $21

For more information write
Pete Jagoda
Symposium Director
Arizona Western College
P.O. Box 929
Yuma, Arizona, 85364



INDIAN
JEWELERS
SUPPLY CO.

DEPT. ME
601 EAST COAL AVENUE
P.O. BOX 1774
GALLUP, N.M. 87301
(505) 722-4451

STERLING - sheet-wires-bezels, strip, brazing alloys
FINE SILVER - sheet-bezels
14K YELLOW GOLD - sheet-wire-grain-brazing alloys
18K YELLOW GOLD - grain
NICKEL SILVER - sheet-wires-brazing alloys
RED BRASS - sheet-wires-brazing alloys
FINDINGS & CHAIN - 14K, sterling & base metal

WE MANUFACTURE SOUTHWESTERN STYLE FINDINGS
METALSMITHING & LAPIDARY TOOLS,
SUPPLIES & EQUIPMENT
TURQUOISE, CORAL, SHELL, JET, & MORE—CUT & ROUGH

SERVING PROFESSIONAL CRAFTSMEN, DEALERS, ROCKSHOPS AND EDUCATIONAL INSTITUTIONS THROUGHOUT THE STATES FOR MORE THAN 40 YEARS WITH SAME DAY SHIPPING FROM OUR EXTENSIVE INVENTORIES. WATS ORDER SERVICE.

Catalog and price list available for the nominal cost of $3.00, refundable with first order of $25.00 or more.

(member Diamond Dealers Club inc., NY, NY)

ROUGH DIAMONDS

prices start at $3.5o per carat
all types, sizes, & qualities
—CUTTABLES—
—INDUSTRIALS—
—SPECIMENS—
sizes up to & over 100.00cts ea.
$10.oo Complete Catalog w/ Prices
Kenneth Glasser
P.O. BOX 441, MONSEY, N Y, 10952
(914) 426-1241

For the Dealer, Collector and serious designing jewelry artist who wants Rough Diamonds in their natural form for mounting as is in finished jewelry. They come in a vast variety of shapes and colors. Sincerely, KG.

ב"ה

DIAMONDS

- All price ranges-1 ct. stones start at 100.00 per ct.
- All clarities - Flawless, VVS, VS, SI, I and promotional
- All colors - D thru Z and natural fancy colors
- All shapes - Rounds, ovals, pears, emerald, marquise, heart, square, triangle, cushion, shield, kite, 5 & 6 pt. stars, bullet, parallelogram, etc.
- All qualities of imported melee & Diamond Beads- Drilled thru

Single stone sizes up to 17 cts. in stock.

We are the CUTTERS, custom cutting & repairs also for customers

CATALOGS Cut & Polished Diamonds w/trade info. $7.00 ea.
Rough Diamonds w/related trade info. $10.00 ea.

Kenneth Glasser
P.O. BOX 441, MONSEY, NY, 10952 • (914) 426-1241

DIAMONDS

To understand much of what we're doing with respect to cancer research, you'd need a graduate degree in microbiology or biochemistry.

But to understand how well our educational programs and service resources help both patients and their families, simply talk to one out of every 100 Americans who are part of our volunteer program. Or talk to one of the 3 million who've survived cancer.

The battle isn't over but we are winning.

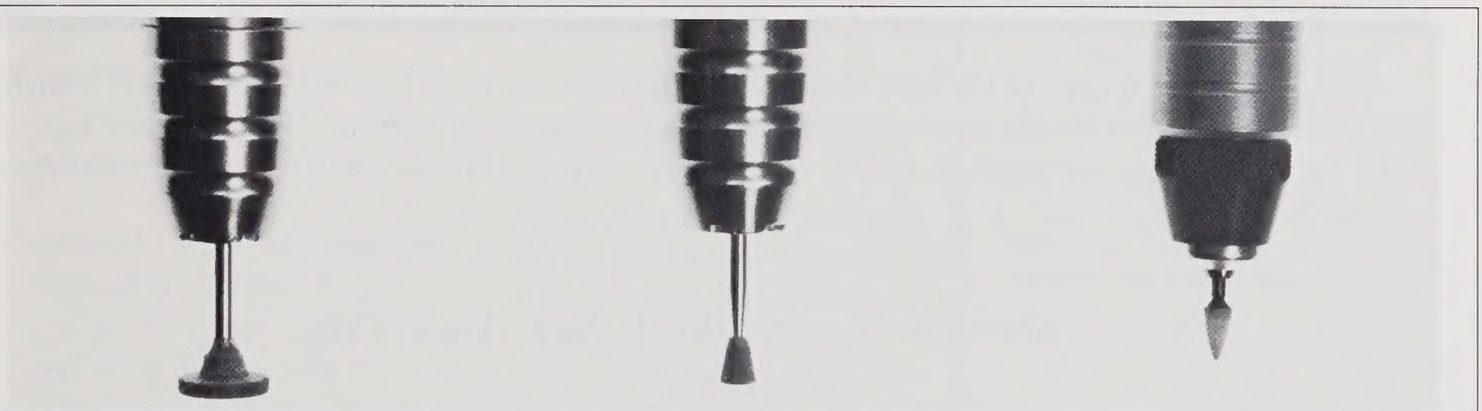
Please support the American Cancer Society.

AMERICAN CANCER SOCIETY

SILVERSMITH INSTRUCTOR

Male or female. Eight week girls camp in Maine needs an instructor with knowledge of general sheet and wire fabrication techniques including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging, and lost-wax centrifugal investment casting. Good salary, travel allowance, room and board. Call (207) 998-4347 or (301) 653-3082 days, (203) 649-4147, (207) 783-4625, or (301) 363-6369 evenings or weekends.

TRIPP LAKE CAMP



N E Y C R A F T

The name for quality metal work finishing

Each Neycraft handpiece is a high-quality tool and is designed for precision grinding, routing, polishing, and buffing.

QCE–620 features a D.C. Micro motor with a smooth RPM range from 0 to 35,000. Quick change lever makes tool changing fast and easy.

QC–500 is air-driven and utilizes a rotary vane type motor. It maintains constant torque throughout its RPM range to 35,000.

Turbo–300 is an air-driven handpiece with a patented split turbine and can rotates its chuck to 300,000 RPM. This patented turbine makes the precision handpiece virtually vibration free.

For more information, contact your dealer, or

NEYCRAFT Dept. MS
13553 Calimesa Blvd. Yucaipa, CA 92399
(714) 795 - 2461

NEYCRAFT, a division of The J. M. Ney Company, 175 Years of Craftmanship Pride

Solutions 88

THE SHOWS YOU'VE BEEN WAITING FOR ARE ABOUT TO HAPPEN

MJ&SA's EXPOs will bring you, the metalcrafter and artisan, into the future—not by replacing age-old skills and techniques with technology, but by helping you use your skills in new and creative ways.

- How do I approach a market and make it mine?
- How do I retain that market or expand it?
- Can technology and sophisticated equipment help?
- Do I need increased or new skills?
- Should I move into production?
- Can marketing help me sell more?

EXPO/NEW YORK March 6 - 8

Well, if you weren't one of the 7000 industry members who attended the 1987 EXPO/NEW YORK, you weren't where you **should** have been, because you missed seeing over 260 exhibits geared especially for manufacturers of precious jewelry. Exhibitors make up a virtual who's who of suppliers from around the country.

Sheraton Centre Hotel, New York City

EXPO/WEST March 27 - 29

EXPO/WEST offers over 180 exhibits featuring the latest tools, equipment, manufacturing technologies and services. This is the show that attracted over 3300 of your industry peers in 1987 - make sure **you're** counted in 1988. Anxious to become more competitive in their larger markets, Western-based manufacturers look to EXPO/WEST to solve their growing needs.

Westin Bonaventure Hotel, Los Angeles

The solutions to these problems and more can be found at MJ&SA's 1988 EXPOs, the most comprehensive market places of product and information in the world.

Don't miss the opportunity to meet with and "network" with thousands of craftspeople, manufacturers and suppliers. There is a whole **world** at the EXPOs. Make it **your** world.

MJ&SA

1988 Equipment & Supplier Expositions

The EXPOs Skills Enhancement Program –*Solutions To Help You Succeed*

Each year MJ&SA provides jewelry manufacturers and craftspeople with the solutions that help them make a better product and succeed in the tough business world. A comprehensive educational program designed for your needs - and providing the answers in technical and managerial areas of production, business skills and more. Using hands-on workshops, seminars and a technical papers program to provide the solutions.

HOW-TO WORKSHOPS

Bench Skills
- Model Making
- Wax Carving
- Diamond & Stone Setting
- Beadcraft & Pearl Stringing
- Jewelry Design by Manipulation

Assembly Techniques
- Bench Soldering
- Stone Gluing/Epoxies

Casting-Lost Wax Process
- Mold Preparation & Cutting
- Casting Techniques

Surface Finishing
- Principles of Electroplating
- Surface Texturing of Metals

Business Management
- Developing A Marketing Plan
- Principles of POP Packaging & Displays

TECHNICAL SEMINAR TOPICS

- Lost Wax Casting Problems
- Loss Prevention Methods
- Productivity Enhancement for Small Manufacturers
- Annual AJM Seminar Materials Management
- Manufacturing Methods
- Techniques for Shipping Product

TECHNICAL PAPERS

A minimum of five papers will be presented at each 1988 EXPO, in such areas as new manufacturing concepts/technologies, equipment and methods used in the manufacturing of jewelry or silverware.

Watch your mail for more EXPO information!
For more details call or write:

Manufacturing Jewelers and Silversmiths of America Inc.
The Omni Biltmore
Providence, RI 02903

(401) 274-3840

Solutions 88

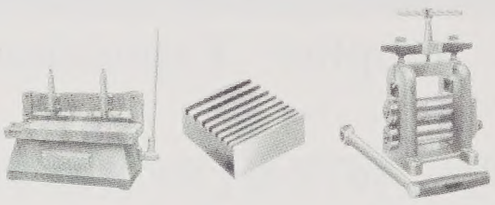
MJ&SA's

Equipment & Supplier Expositions

PROGRESS

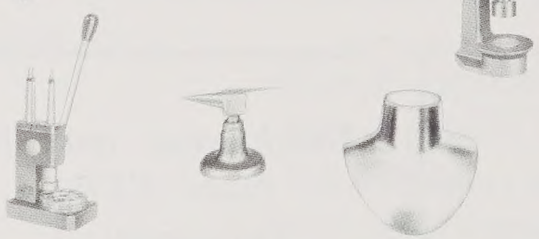
MACHINE & TOOL CORP.

"COMPLETE LINE OF GOLDSMITHS TOOLS & SUPPLIES"



SHEARS ROLLING MILLS

MANDRELS



RING SIZERS NECK MANDRELS

610 S. BROADWAY #505 LOS ANGELES, CAL. 90014
(213) 489-7262

red sky PLATING

YOU GET TOP PRIORITY TREATMENT

Serving the jewelry industry since 1975, we believe in giving you personal attention to get the look you need.

We offer full plating services, including Gold, Silver, Rhodium and Black Finishes, delivered to you when you need them. Red Sky Plating stands committed to serving you with excellence.

Small orders welcome.

Call (505) 243-6600.

115 Edith S.E.

Albuquerque, NM 87102

THIS COUPON CAN MAKE A BIG DIFFERENCE IN YOUR LIFE

If you are not already a regular reader of THE CRAFTS REPORT, now is the time to join thousands of the country's finest professional craftspeople, shop and gallery owners, teachers, show managers, and crafts administrators who stay on top of the news and information that makes their lives more successful and rewarding.

Every issue is packed with valuable information: how to sell, where to sell, how to manage the "business side" of your craft activities, how other craftspeople do it, how to earn a better living in crafts. All the news and activities of the contemporary crafts world.

Send this coupon today or call toll-free so you can start putting THE CRAFTS REPORT to work for you every month (11 times a year). Refund of unexpired portion guaranteed if you're not satisfied.

THE CRAFTS REPORT

The Newsmonthly of Marketing, Management and Money for Crafts Professionals

CALL TOLL-FREE AND CHARGE IT
1-800-441-7098
(In Delaware 656-2209)

American Express · master charge · VISA

THE CRAFTS REPORT
Subscription Dept.
P.O. Box 1992
Wilmington, DE 19899

Please enter my subscription for
☐ One Year (11 issues) $17.50
☐ Two Years (22 issues) $32.50

☐ My check is enclosed
Please charge ☐ VISA ☐ Mastercard ☐ Amer. Express
Card # _____
Expiration Date _____
Signature _____

☐ Please check here if you want to donate $1 of your subscription price to the non-profit endowment for craft marketing research and education.

Name (please print) _____

Business Name (if any) _____

Address _____

City _____ State _____ ZIP _____

Please check appropriate box(es)
☐ Craftsperson working in _____ (clay, wood, etc.)
☐ Craft Administrator or Organization
☐ Other, please specify _____
☐ Craft Teacher or School
☐ Retailer or Gallery Owner
☐ Supplier or Manufacturer

THOMAS R. McPHEE

FINE GEM CARVINGS

A MAJOR COLLECTION OF WORK AVAILABLE AT TUCSON '88: FEB. 6 - 14, 1988, TUCSON, AZ.
- HOLIDAY INN BROADWAY
- MEZZANINE LEVEL, 'B' BALLROOM

RARE EARTH GEMS LTD.
470 GRANVILLE STREET, SUITE 820
VANCOUVER, B.C. V6C 1V5 CANADA
(604) 685-6936 OR 685-1745

biwa fresh water south sea
all shapes & sizes loose and in strands
half drilled & undrilled pearls
a good source for the usual and the unusual

CULTURED TOGA PEARLS

maurice goldman and sons, inc.

22 W. 48TH ST. / N.Y., N.Y. 10036
212-575-9555 / 800-847-8878
IN NYS CALL COLLECT

3400 PEACHTREE RD. N.E. / ATLANTA, GA. 30326
404-239-0754 / 800-445-8411
IN GA. CALL COLLECT

GEM STONES

You need them for your total jewelry program. Send for a large selection of precious & semi-precious stones. Priced for student craftsmen.

OPALS GARNETS STARS LAPIS JADE MOONSTONES TOURMALINE SMOKY QUARTZ CORAL PEARLS and many more. Keep stones for 30 days.

Send back any or all and pay for stones you want to keep. Why buy from a catalogue?

Special Orders Available
Send Orders on
School Stationery

Kenneth F. Rose
GEMS
P.O. Box 84 M
Southfield, Mich. 48037

GOLD SPELLS
Precious Metal Casting

- Emphasis on quality gold casting
- Sterling and alloy models cast
- Quality multiples cast
- Mold making • Consultation

Send for price list or phone:

7055 19th Ave. N.E.
Seattle, WA 98115
(206) 523-3659

WE SPECIALIZE
IN THE REFINING OF ALL TYPES OF
PRECIOUS METALS SCRAP
VERY HIGH PERCENTAGES PAID TO
MANUFACTURERS ARTISANS
JEWELERS AND DEALERS
OUTRIGHT PURCHASE ON **PLATINUM, STERLING**, AND CARAT **GOLD**
WRITE OR CALL FOR TERMS

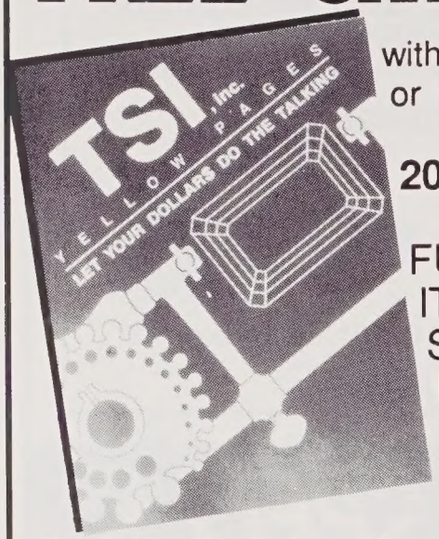
DORAR
CORPORATION
95 CANAL STREET NEW YORK, N.Y. 10002
212/966-3301
PRECIOUS METALS/RARE COINS

Quality, Reliability, Dependability.

Only one jewelry rubber is asked for by name throughout the world.
Famous White Label® provides strength and detail. Premium quality Gold Label® is even softer and more flexible. Available in either the convenient roll dispenser box, convenient strips, or even more convenient pre-cut pieces. For the name of a dealer near you and a copy of our technical bulletin, write: CASTALDO®, 8 Perry Drive, Foxboro, MA 02035. TELEX: 3748361-CASTALDO

castaldo® Ask Anyone.

FREE CATALOG



with business card or letterhead

203 PAGES

FULL OF ITEMS WE STOCK FOR IMMEDIATE DELIVERY.

Serving the Jewelry Industry with Tools & Supplies since 1969

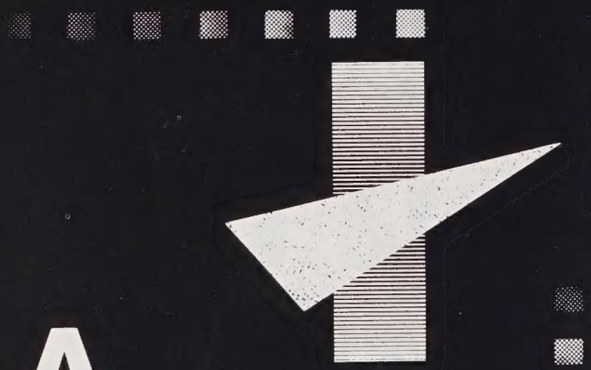
Please send my catalog to this address.

Name_____

Address_____

City_____ State_____ Zip_____

TSI, inc **P.O. Box 9266 M-3**
Seattle, WA 98109 (206) 286-3040



ALUMINUM DYES

NIOBIUM & TITANIUM

Highest quality jewelry grade sheet, rod and wire. Pre-cut earring shapes and more! Lowest prices! Free catalog.

SERVING ARTISTS WORLDWIDE
FAST SHIPPING

CALL 24 HOURS TOLL FREE
1(800) MET-L-ART
In Delaware (302) 475-6210 Visa & MasterCard accepted.

MET-L-ART, INC.
2311 Woodland Lane, Arden, DE 19810

LARRY PAUL CASTING CO., INC

- COLORED GOLDS
- 10-24 KT.
- PLATINUM
- STERLING SILVER
- BRONZE
- SILICONE & RUBBER MOLDS
- CUSTOM WAX DESIGN

LARRY PAUL CASTING CO., INC.
740 Sansom Street, Suite 410
Philadelphia, PA 19106
215-928-1644

QUALITY FRENCH HOOK EARWIRES

QUALITY

Our earwires are made of the finest 20 gauge wire available. Every earwire is consistently shaped and deburred for smooth finished ends. We hand assemble each piece with utmost care.

SELECTION

Choose from an extensive variety of earwire styles and decorative ornaments in sterling silver, 14 karat, gold filled, and niobium.

SERVICE

You can expect personal attention to every order or inquiry. All our work is guaranteed.

Tierracast Findings

For samples and pricing information, call:
800-222-9939 *or from California:* ***707-545-5787***

3177 Guerneville Road, Santa Rosa, CA 95401

ANCHOR
TOOL and SUPPLY CO. INC.
FINE TOOLS for CRAFTSMEN

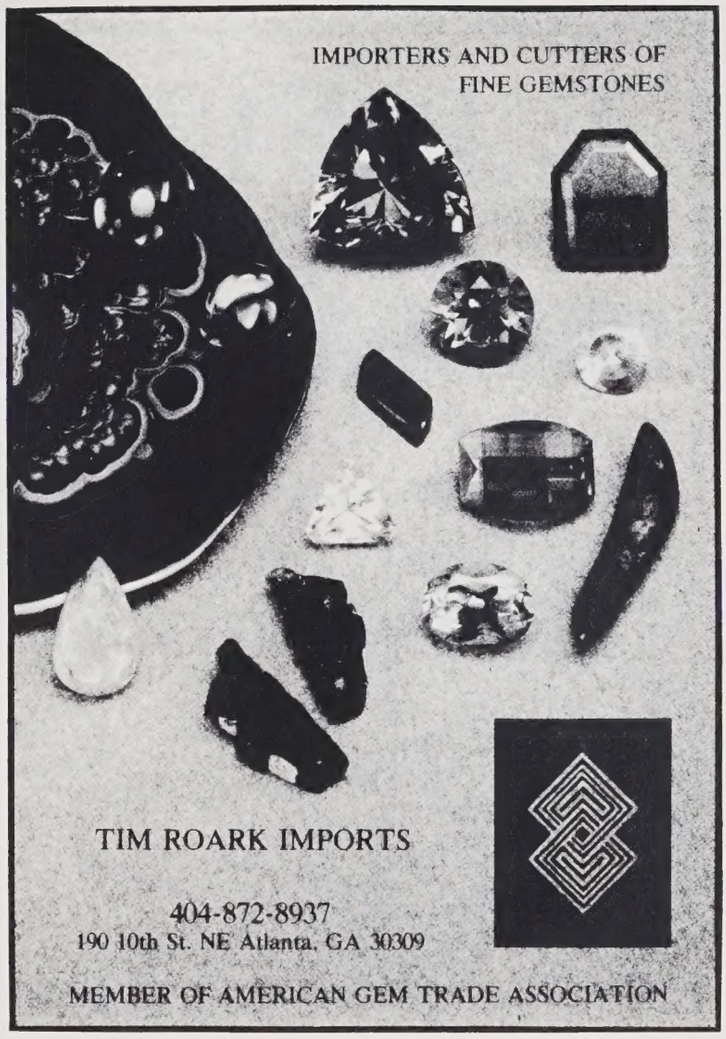
TOOLS AND SUPPLIES FOR:
GOLD AND SILVERSMITHING •
CASTING • PLATING •
FINDINGS • ENAMELS •
SEPPA SINUSOIDAL STAKES •
SEPPA MALLETS •
BLACKSMITHS TOOLS

Send $2.00 (refundable on first order of $10.00) for our illustrated new catalog

ANCHOR TOOL AND SUPPLY COMPANY, INC.

Telephone: (201) 887-8888
Mail Orders: P.O. Box 265, Chatham, NJ 07928-0265

OVER THE COUNTER STORE HOURS: TUESDAY THRU FRIDAY 1-5 P.M., SATURDAYS 10-1 P.M., OR BY APPOINTMENT



ADVERTISERS IN THIS ISSUE

63	American Crafts Council	64	Lucien L. Stern Inc
63	Anchor Tool & Supply Co	9	Martha Schneider Gallery
13	Appalachian Craft	62	Met-L-Art
9	Arrowmont	58, 59	MJSA
2	Artwear	57	Neycraft
6	Aurum	5	Pacchetto Gallery
56	Boston Findings	13	Penland
61	Castaldo	8	Peters Valley
56	Cincinnati Gold & Silver Refining	64	Press De Laplantz
		60	Progress Machine Tools
1	Concepts	7	Quadrum
8	Cranbrook Academy of Art	60	Rare Earth Gems Ltd
64	DJS Co	60	Red Sky Plating
61	Dorar Corp	7	Reactive Metals
13	Dunconer Workshops	13	Revere Academy
64	E.B. Fitler Co	IFC	Rio Grande
1	Elaine Potter Gallery	8	R.I.T.
BC	Etienne	55	Sheila Nussbaum
11	Forslev's Jewelry Supplies	54	SNAG Conference
IBC	Frei & Borrel	5	Swan Gallery
2	Gallery 500	60	The Crafts Report
61	Gold Spells	64	The Norman Thomas Co
8	Haystack	63	Tim Roark Imports
1	Helen Drutt	2	Thomas Michaels
55	Helen Drutt	62	Tierracast
56	Indian Jewelers	57	Tripp Lake
5	J. Cotter Gallery	62	TSI
9	Jeff Gallery	61	Toga
61	Kenneth F. Rose	9	Wita Gardiner Gallery
57	Kenneth Glasser	13	Worchester Craft Center
53	Kerr	56	Yuma Symposium
62	Larry Paul Casting		

American Craft

the magazine that puts you in touch with contemporary crafts

Richly illustrated, each bimonthly issue presents distinguished master craftsmen and new talent, reviews of museum and gallery exhibitions, historical and international subjects, books, news of the field and national calendar of exhibitions, courses and other events.

AMERICAN CRAFT is one of the benefits of membership in the American Craft Council, the leading organization for craft in the United States.

Annual dues:
1 year (6 issues) $39.50, 2 years (12 issues) $72
Students and Senior Citizens $30 (with i.d.)

Please enter my membership in the American Craft Council which includes a one-year subscription to AMERICAN CRAFT.

Name _____

Street _____

City _____ *State* _____ *Zip* _____

Amount Enclosed $ _____

Contributions are deductible within legal limits for tax purposes. Make checks in U.S. funds to ACC. Allow 6-8 weeks to receive your first copy of AMERICAN CRAFT. Mail this form with payment to:

American Craft Council
P.O. BOX 1308-CL,
Fort Lee, NJ 07024

9M34

E.B.FITLER & Co.

Precision tools & supplies for craftspeople who demand the finest, with service that speaks for itself.

Call or write for a catalog of over 6000 items, including metals, casting equipment, abrasives, hand tools, polishing supplies, and more.

P.O. Box 242, Mifflinburg, PA 17844 (717) 966-2029

D.J.S. Co.

+ DISCOUNT PRICES ON
+ JEWELERS TOOLS AND
+ SUPPLIES INCLUDING:
METALS, HARD TOOLS, CASTING MACHINES, WAX INVESTMENTS, ENAMELS, SEMI-PRECIOUS STONES.

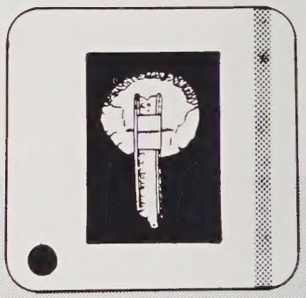
For a Catalog Folder of Bargains send $2.00 and your address to:

D.J.S. & Company, Inc.
1114 GREENTREE ROAD
NEWARK, DELAWARE 19713

Monthly Jewelry/Metals Slide Kit Club

Sign up for Jewelry or Metals slide kits - or both! Each kit contains: 5 slides of one artist's work, slide information sheet, and artist's statement. Cost: $7.50 each, post paid. For more information, send SASE to:

Press de LaPlantz
PO Box 220 - E
Bayside, CA 95524
(707) 822 - 6009



FINDINGS • TOOLS • CASTING • BEADS • STRINGING • SERVICE • METALS • EQUIPMENT •

THE NORMAN A. THOMAS COMPANY INC.

FOR OUR NEW COLOR CATALOG, PLEASE SEND $3.00 TO:

**742 N. WOODWARD AVE.
BIRMINGHAM, MI 48011**

(313) 642-7210

Visit Our Superb Showroom

Here are some customers' comments:
..."I feel like a child in a candy store"...
..."Nowhere could I find such a tremendous choice of semi-precious stones for earrings and pendants"...
..."Your selection of beads is overwhelming"...
We travel all over the world to bring you many unusual stones and beads in hundreds of different shapes and sizes. All are of high quality and reasonably priced; and, this, coupled with our personalized service, give us one of the finest reputations.

Lucien L. Stern Inc.

...Known for the Unusual.

230 Fifth Ave., New York, N.Y. 10001 (212) 532-5760

Subscribe to Metalsmith

The Quarterly Magazine Devoted to the Development and Appreciation of the Metal Arts

Traditions of Metalwork
Historical articles trace the roots and development of metalwork in the styles and artists of the past.

Materials & Methods
An inside look at the precious and nonprecious materials and the unique methods of metalsmithing and jewelry.

Showcase of Contemporary Work
Each issue will seek out and explore significant new work in the fields of jewelry, enameling, holloware, blacksmithing and sculpture.

Masterpieces in Metal
Curators of well-known museums and collections from around the world examine important works, commenting on their technical, historical and esthetic significance.

Exhibition Reviews
Each issue selects the most important shows for review. The emphasis is on a visual presentation of the major pieces and a critical appraisal of their contribution to the contemporary body of work being created in the field.

Business, Marketing and Education
- Where to find summer workshops and programs in metal
- How to market through galleries, stores and direct mail
- What books and other literature to read
- How to avoid health and safety hazards
- Where to get supplies
- How to photograph your work
- How and when to enter competitions
- How to establish your own retail business
- How to evaluate craft fairs

Master Metalsmiths
In-depth profiles of eminent metalworkers examine their contribution to and influence on the state of the art. They are the designers, teachers, artists of today, whose work is sought by collectors and admired by craftsmen.

Since **Metalsmith** is a quarterly, please allow 8 to 10 weeks to receive your first copy.

Contributions are deductible with legal limits for tax purposes.

Make all checks (in U.S. funds only) payable to **Metalsmith**.

Metalsmith Subscription

Please enter my subscription to Metalsmith.

United States and Canada
$24 ☐ One year (4 issues)
$46 ☐ Two years (8 issues)
$67 ☐ Three years (12 issues)

Foreign Subscription add per year:
$ 6 ☐ Surface mail
$10 ☐ Air Mail: Mexico
$15 ☐ Air Mail: South America/Europe
$20 ☐ Air Mail: Asia/Australia

Please limit information to boxes provided.
☐ Amount Enclosed
☐ Please bill me.
☐ New
☐ Renewal

Name

Address

City State Zip

Telephone

Mail to: Metalsmith
9421 Hunting Court, Matthews, NC 28105

Metalsmith Subscription

Please enter my subscription to Metalsmith.

United States and Canada
$24 ☐ One year (4 issues)
$46 ☐ Two years (8 issues)
$67 ☐ Three years (12 issues)

Foreign Subscription add per year:
$ 6 ☐ Surface mail
$10 ☐ Air Mail: Mexico
$15 ☐ Air Mail: South America/Europe
$20 ☐ Air Mail: Asia/Australia

Please limit information to boxes provided.
☐ Amount Enclosed
☐ Please bill me.
☐ New
☐ Renewal

Name

Address

City State Zip

Telephone

Mail to: Metalsmith
9421 Hunting Court, Matthews, NC 28105

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS MAIL PERMIT NO. 11 Matthews, NC

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF NORTH AMERICAN GOLDSMITHS
9421 HUNTING COURT
MATTHEWS, NC 28105

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS MAIL PERMIT NO. 11 Matthews, NC

POSTAGE WILL BE PAID BY ADDRESSEE

METALSMITH
SOCIETY OF NORTH
AMERICAN GOLDSMITHS
9421 HUNTING COURT
MATTHEWS, NC 28105

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS MAIL PERMIT NO. 11 Matthews, NC

POSTAGE WILL BE PAID BY ADDRESSEE

METALSMITH
SOCIETY OF NORTH
AMERICAN GOLDSMITHS
9421 HUNTING COURT
MATTHEWS, NC 28105

SNAG Membership includes Metalsmith

Please enter me as a member of SNAG as follows

$45 ☐ ☐ General Membership
$30 ☐ ☐ Student Membership
$45 ☐ ☐ Institutions (US, Canada)

Foreign Subscriptions add

$ 6 ☐ ☐ Surface mail
$10 ☐ ☐ Air Mail: Mexico
$15 ☐ ☐ Air Mail: South America & Europe
$20 ☐ ☐ Air Mail: Asia, Australia

Please limit information to boxes provided

____ ☐ ☐ Amount Enclosed
☐ ☐ Please bill me
☐ ☐ New Membership
☐ ☐ Renewal Membership

Name

Address

City State Zip

Telephone

Mail to: SNAG 9421 Hunting Court, Matthews, NC 28105

MEMBERSHIP
SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary gold- and silversmithing. SNAG serves as a forum for the free exchange of ideas in the field.

Technical information, esthetic and educational issues, and other topics of interest to the practitioner and teacher of contemporary metalwork are disseminated by SNAG publications and conferences. Professionals and students, collectors, gallery owners and enthusiasts will all find SNAG interesting and useful. From pure sculpture to production jewelry, SNAG offers information on the entire range of the exciting field of metalsmithing.

SERVICES

Each year, SNAG conducts a conference that attracts jewelers and silversmiths from all over the world. Major figures in the field speak on a multitude of topics. Each conference is held in a different location to allow the widest audience possible access to these lively and stimulating gatherings.

Periodically, SNAG sponsors major exhibitions of contemporary metalwork. In the past, SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and the Phoenix Museum of Art. A special exhibition of work by Distinguished Members traveled to major museums in Europe in 1979.

The Society operates a book ordering service, through which important texts on all aspects of the field can be ordered at a reduced price.

SNAG also operates a slide library and rental service, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent or purchase slices at minimal cost.

PUBLICATIONS

Metalsmith is the only magazine in America devoted solely to the metal arts. Prominent jewelers and designers, silversmiths, blacksmiths and sculptors are featured in full-length articles. Process and technique are explored in essays on design and production, materials and equipment. Regular columns by leading authorities discuss the latest gallery shows, newest books and current museum exhibitions.

The *SNAG Newsletter* is published bimonthly and is available to members only. It features timely information on exhibitions, workshops, conferences and job opportunities from all across the U.S. and Canada.

MEMBERSHIP

SNAG offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

General Membership is open to everyone and includes subscriptions to *Metalsmith* and the SNAG Newsletter, reduced conference fees, access to all of SNAG's services and full voting privileges.

Distinguished Membership is a special juried category, which is conferred upon members who demonstrate outstanding contribution to the field. Special exhibitions and other privileges are available to these members. This category of membership includes all publications and other advantages described above.

Student Membership is offered at a reduced rate to anyone attending an accredited educational institution. This membership offers all the advantages of a *general membership* but does not carry voting privileges.

Institutional Membership is available for nonprofit organizations like schools and libraries. Institutions receive four issues of *Metalsmith* magazine per year.

Checks should be made payable to the Society of North American Goldsmiths (SNAG) in U.S. dollars only. Contributions are deductible within legal limits for tax purposes. Allow six to eight weeks to receive your first copy of *Metalsmith*.

"QUALITY THAT LASTS FOR GENERATIONS"

Otto Frei—Jules Borel Company has been supplying jewelers with quality tools and supplies since 1930. We have the largest selection of hand and power rolling mills, the best quality workbenches, and the finest hand tools available anywhere all direct from the manufacturers to you.

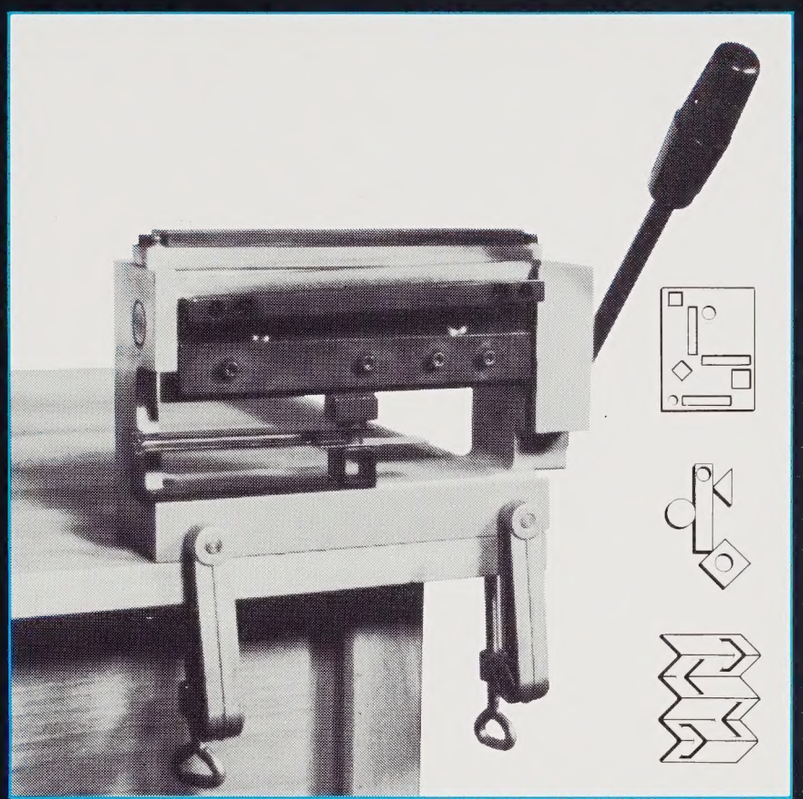
PORFIFORM 200

The Swiss Precision Metal Working Machine That Combines Three Tools In One!

AS A BENCH SHEAR—The Profiform 200 is unsurpassed. The Profiform 7½" shear cuts cleanly and smoothly without leaving a "lip" on the edge of the cut like most shears will.

AS A HOLE CUTTER—The Profiform 200 makes cutting circles and squares a snap. It comes with seven sizes of round punches and five sizes of 4 corner punches. Holes can be punched in the center of sheet metal, not just on the edge as with hammer and die type hole punches.

AS A BENDING BRAKE—The Porfiform 200 makes 90° bends just like larger bending brakes. Use the Profiform 200's bending brake feature to construct all kinds of new shapes and designs.



Unleash your imagination on the Profiform 200 to create new designs quickly and easily.

PORFIFORM 200

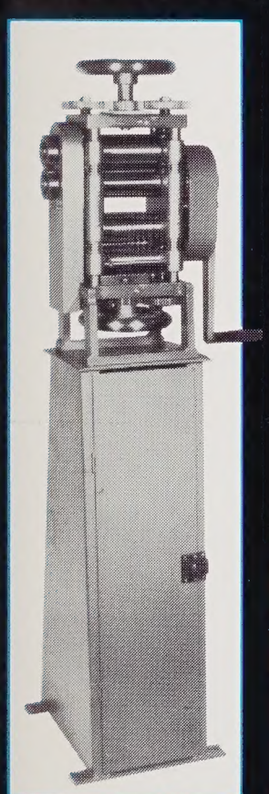
CAPACITY:
1 mm (18GA) non ferrous metals
1.5 mm Aluminum

HOLE PUNCHES:
○ 3.5 mm, 4.5, 5.5, 6.5, 8.5, 10.0, 12.0
□ 6×6 mm, 8×8, 10×10, 12×12
▭ 4×12

DIMENSIONS:
3" deep, 7" high, 10" wide

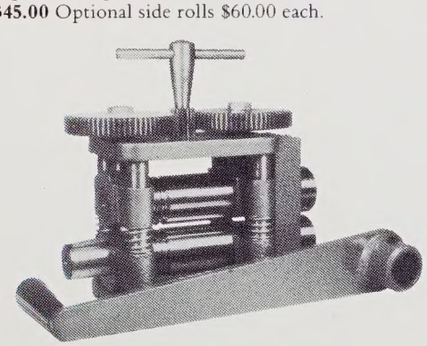
PRICE:

Complete with all Hole Punches and Bending Punches	**$1050.00**
Only with Bending Punches	**$ 495.00**
Round Punches	**$ 55.00**
Square Punches	**$ 75.00**



DURSTON D/EX—2 full size rolling mills in one convenient stand, 120 mm (4.75") of flat and 120 mm of wire from 9.0 mm to 1.0 mm. Compares to units costing considerably more. It is 47" high, 15" wide, 12" deep, and weighs 220 lbs. **$1495.00**

DURSTON MINI MILL—60 mm (2.35") of flat, 4 sizes of wire, 3 sizes of ½ round wire in a convenient, compact, quality rolling mill. It comes with one side roll. It is 9" high, 11" wide, 5" deep, and weighs 38 lbs.
$345.00 Optional side rolls $60.00 each.



JOHN FREI CUSTOM WORKBENCH—The finest jeweler workbench you can buy. Additional custom variations available. It is 38" high, 46" wide, 25" deep, and weighs 180-200 lbs.

Maple $750.00
Oak $895.00

All our rolling mills come with a 2 year guarantee against defects in parts and workmanship.

Prices are subject to change without any notice.
November 1987

Call Toll Free 800-772-3456

OTTO JULES
FREI&BOREL
P.O. Box 796 • 126 Second St.
Oakland, CA 94604
Phone: 415/832-0355

BOREL & FREI
420 West 7th Street
Los Angeles, CA 90014
Phone: 213/689-4530
S. Calif. WATS 800-252-9392
National WATS 800-654-9591

Iris® Collection by NIESSING of West Germany. 18K gold graduating from white to yellow.

Etienne + Company

Fine Jewelry Designers

20 MAIN STREET • CAMDEN, MAINE • 1-800-426-GEMS • 207-236-9696